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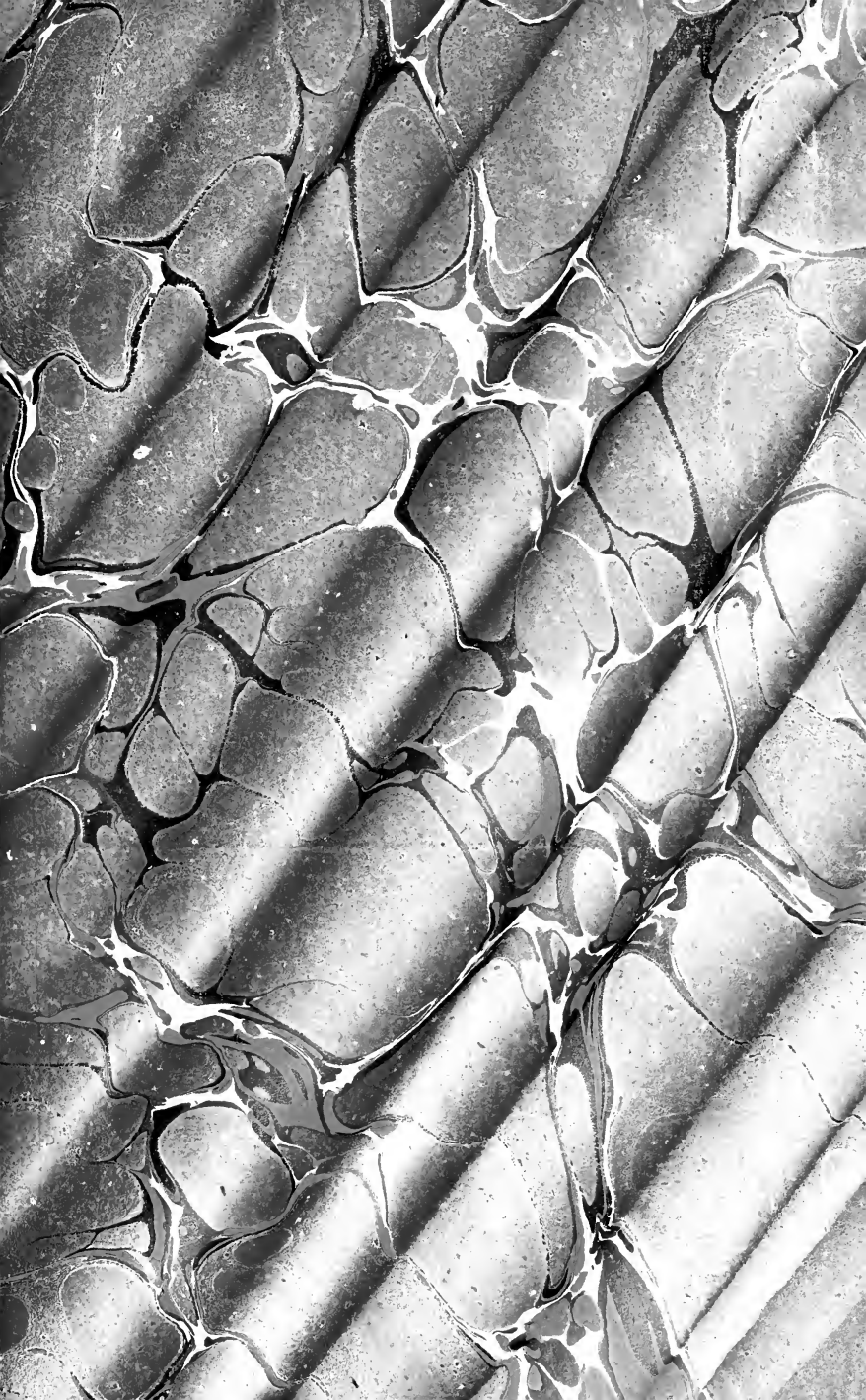
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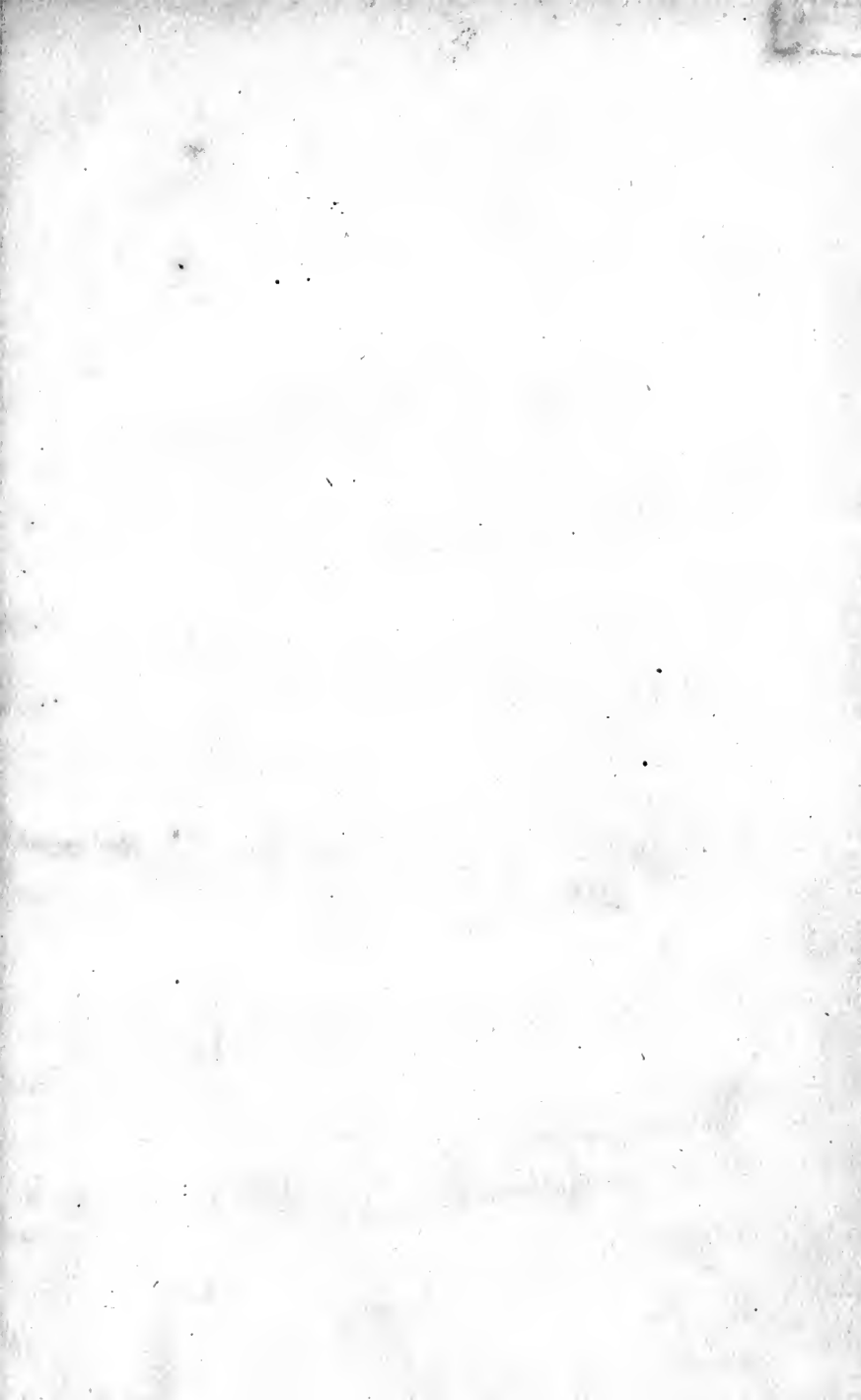
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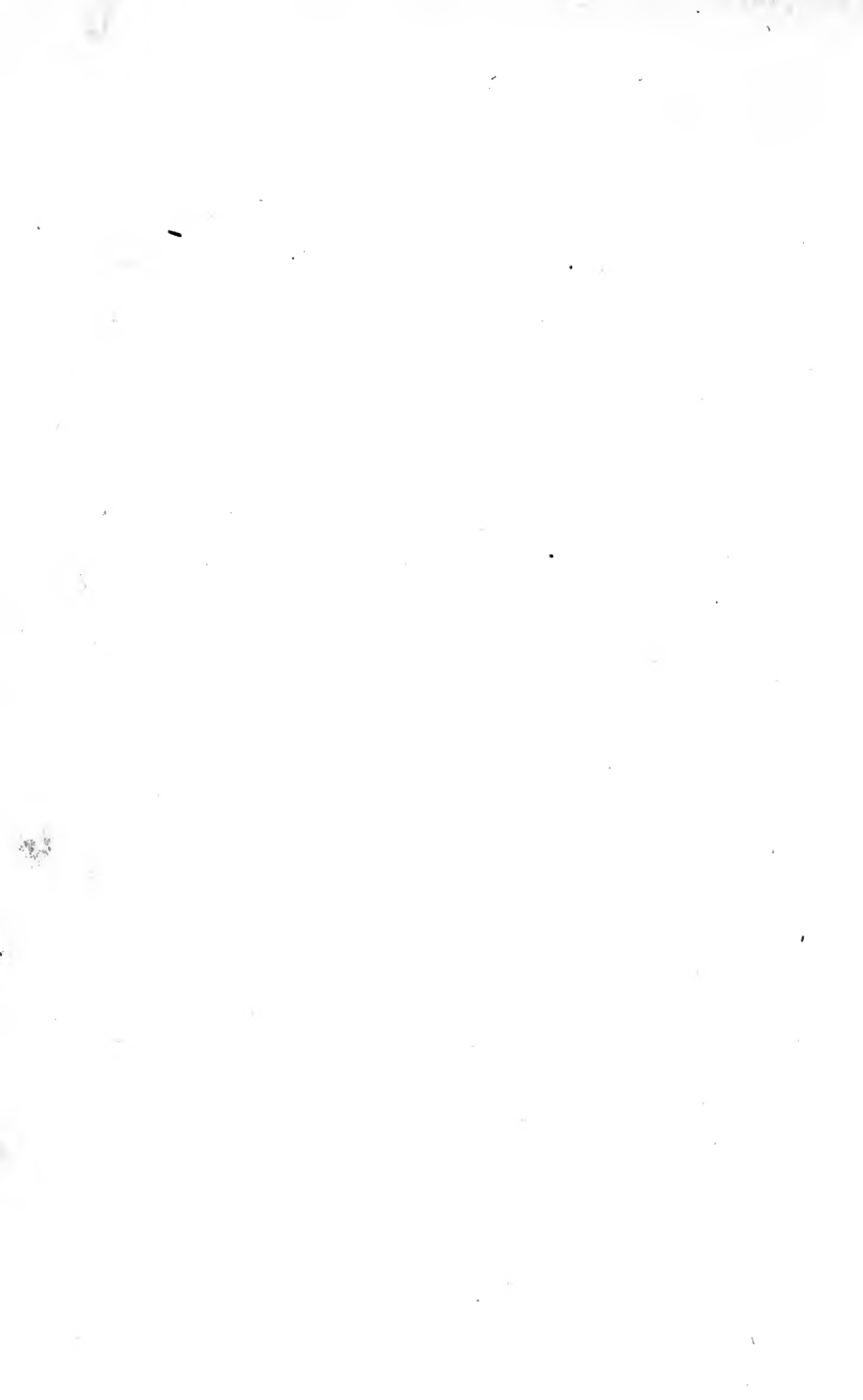


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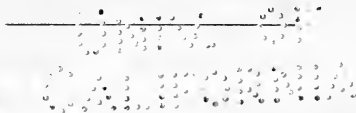
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REMARKS,
EXPLANATORY AND ILLUSTRATIVE,
ON
THE TERENTIAN METRES,
WITH
A SKETCH OF THE HISTORY, ETC.
OF
ANCIENT COMEDY.

By JOHN M^cCAUL, A. B.,
SCHOL. TRIN. COLL. DUBLIN.



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PREFACE.

IN the range of classical literature, perhaps there is not a subject, which has more divided the opinions of the learned, or presented more difficulties to the student, than the metres of Terence. It is not merely about the arrangement of lines, or the adopting of readings, that there is a diversity of opinion ; but some have denied the existence of any regular laws in them, whilst others have considered as chimerical, the attempt to explain or develop them. They have not, however, been unexamined ; and we see the successful result in the explanations given by some of the most distinguished scholars. It is scarcely necessary to say, that I allude to Faërnus, Erasmus, Bentley, Hare, and Hermann. Their observations contain so

much useful and important matter on the subject, that they embrace almost every thing connected with it. Thus the following pages are offered to the attention of the classical student, with no specious pretensions to originality ;—that is an honor which perhaps is more frequently arrogated, than obtained. It has been my task chiefly to simplify and arrange ;—a task, which is neither as honorable nor as agreeable, as it is laborious and useful.

I have illustrated the laws of the various species of metre, by copious examples ; and, to render the illustrations as useful as possible, I have scanned the lines that are quoted. A Metrical Key, giving the name of the metre in the first line of each scene, has been added, that every facility might be afforded, which was compatible with the limits of a short treatise.

Some observations on Greek and Roman comedy are subjoined, as it appeared to me, that they would not be unacceptable to the student, who desires to read Terence with attention. These might easily have been extended to a much greater length, but my object

was to condense information on the subject, as a preparation for the critical reading of Terence. In the notes, however, in which I have given references to the authors from whom the observations have been derived, the reader is directed to places where he may find more extensive information.

P. S. In the Metrical Key, I have scanned the lines according to the readings in Zeunius' Terence, Lond. 1820, except in a very few instances; and then the reader is informed, in the notes, what reading I adopted, and on what authority. I have selected this edition, because I consider it to be more useful to the student than any other. The Delphin edition is, I believe, in more general use, but I confess that I am ignorant of its recommendations to the notice of the literary public, as it has neither selected the best readings in its text, nor given any important assistance to the student in its notes.

Trin. Coll. Dublin.

April, 1828.

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I.

TERENTIAN METRES.

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* *Hare de Metris Comicis* adduces *Eunuch* II. 3, 27, as an instance of this form, separating the words "Flos ipse," from "hanc tu mihi, &c." which line, as it is generally read, is an Iambic Tetrameter Brachycatalectic. Bentley, as he rejects this form of Iambics, (p. 13,) does not receive the common reading. He says "Verba flos ipse cum nec versus admittat, nec sensus probet, delenda puto."

INTRODUCTORY CHAPTER.

1. *Feet.*

Pyrrich,	o o	....	lyra.
Spondee, .....	- -	....	somni.
Trochee,	- o	....	multa.
Iambus,	o -	....	malos.
Tribrach,	o o o	....	maria.
Dactyl,	- o o	....	sanguine.
Anapæst,	o o -	....	oculis.
Amphibrach,	o - o	....	fugare.
Cretic,	- o -	....	vexerint.
Bacchee,	o - -	....	amantes.
Antibacchee,	- - o	fundente.
Molossus, .	- - -	incumbunt.
Proceleusmaticus,	o o o o	ariete.
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Ionic a minore,	o o - -	scopulorum.
1st Pæon,	- o o o	corporibus.
2nd do.	o - o o	amantibus.
3rd do.	o o - o	....	trepidate.
4th do.	o o o -	....	facilitas.
1st Epitritè,	o - - -	....	fugaverunt.
2nd do.	- o - -	....	dicebantur.
3rd do.	- - o -	....	cognominum.
4th do.	- - - o	....	percurrente.
Dispondee, .....	- - - -	....	regnatores.
Dichoree,	- o - o	..	imperabat.
Diiambus,	o - o -	....	amantium.

2. *Metres.*

1. A metre^a signifies sometimes one foot, sometimes two. Thus in Iambics and Trochaics we scan by dipodiæ, (or consider two feet as composing one metre,) whereas in Dactylics one foot is a metre; so that the verse which would be called Dimeter or Trimeter in Trochaics, would be termed in Dactylics Tetrameter or Hexameter.

2. According to the number of metres, a verse is called Monometer, Dimeter, Trimeter or Senarius, Tetrameter or Octonarius, Pentameter, Hexameter.

3. *Verses.*

3. A verse, deficient by one syllable at the end, is called Catalectic; or redundant by one syllable or more, is called Hypercatalectic.

4. A verse deficient by a whole foot is called Brachycatalectic, but that which is neither deficient nor redundant is called Acatalectic.

5. A verse having a deficiency at the beginning is called Acephalous.

^a A Metre is likewise called a Syzygy or Dipodia. These are generally used in the same sense, but there is a difference between them.

“Plerumque *Dipodiam* de duobus dissyllabis, *Syzygiam* de duobus trisyllabis, vel dissyllabo et trisyllabo conjunctis dici videmus.”—HERM.

4. *Cæsura.*

6. This may be understood in two senses, 1st, to signify a division, which occurs between words; or 2nd, a division in a line.

Thus in the line :

“ Quì nu|per fe|cit || ser|vo cur|renti in | viâ.”

the former occurs in the first four feet, the latter at the double line, dividing the verse into two parts.

7. Of the latter there are four species.

1. Trihemimeral occurring at the third half foot.
2. Penthemimeral, fifth
3. Hepthemimeral, seventh
4. Ennemimeral, ninth

In the Sapphic verses of Horace we find the Penthemimeral Cæsura; as,

¹ ² ³ ⁴ ⁵
“ Jam sa|tis ter|ris || nivis | atque | diræ.”^b

In the Hexameters of Virgil and others, sometimes the Hepthemimeral, oftener the Penthemimeral.

^b The neglect of the Penthemimeral Cæsura appears to me to be the cause that so many of our modern Sapphics are *δυσμουσοι*. Let any one compare lines where it is observed, and where it is neglected, and he must at once discover how conducive it is to the harmony of the verses.

1. *Chlorophyll a* (Chl *a*)

REMARKS,

&c. &c.

TRAGEDY and comedy were so different in their genius, that it is not surprising that the laws which restricted the one, were disregarded by the other. The regularity and order which the dignity of the former required, are not to be expected in the latter, which approaches so closely both in its dialogue and its subject to common life; and although it is not unnatural for the Medea of the tragic poet to give utterance to her rage, in regular and legitimate verses, we should not require in the Syrus of the comedian the same systematic exactness. Terence, like the other comic poets, availed himself of the liberty which the nature of his composition admitted; and to such a degree too, that “*apud priscos quoque fuerint qui judicarent in hujus fabulis nullam esse*

carminum legem.”^c Although it might not be irrelevant to notice here the opinion of Quintilian, that the comedies of Terence “plus adhuc habitura gratiæ, si intra versus trimetros stetissent,”^d our limits and object in this tract do not allow us to bring the consideration of it before the reader. We refer him to the satisfactory manner in which Dr. Bentley^e meets the objection of the Latin critic.

2. The principal difficulties in the scansion of the plays of Terence, arise from two causes, the liberty of the poet, (as to elisions, synæresis, diæresis, &c.) and the mixture of different metres. To explain the latter more fully—we often meet with Tetrameters blended with Trimeters, or Trimeters with Tetrameters ; nay, we even find one species of metre succeeded by another, so that what commenced with Iambics, terminates with Trochaics. Nor yet in these apparent irregularities is there want of system.^f The change is often made to keep alive the interest of the audience—often to give force to the expression of sen-

^c Vid. Erasm. de metris.

“ Fuisse quosdam, qui abnegarent ulla esse in Terentii comœdiis metra, vel ea, quasi arcana quædam, et ab omnibus doctis semota, sibi solis esse cognita confirmarent.”—PRISCIAN.

^d Vid. Institut. Orat. X. 1.

^e Vid. Σχεδιασμα de metris Terentianis.

^f Vid. Herm. de continuatione numeri Trochaici apud Romanos.

timent—often to turn the attention to the departure of one of the characters from the stage. Thus, on the departure of Chremes, *Heautontim.* Act v. Sc. 2. 25, we find Tetrameter Iambics following Trochaic Tetrameters Catalectic, and the same too in *Hecyra*, iv. 1, 51, or Trochaics following the Iambics, in *Adelphi*, ii. 1, 43. For instances of changes for other causes, compare *Andrian*, i. 5, 25. *Adelph.* iii. 2, 4. *Adelph.* iii. 1, 1. *Hecyra*, iv. 3, 1. It must be remembered, however, (as Bentley remarks,)^g that the Trochaic Tetrameter Acatalectic is always followed by Trochaics, but that Iambics succeed to the latter.

CHAPTER I.

3. THE general division of the Metres of Terence is into Iambics and Trochaics,^h not that other species of metre do not occur, but that by far the greatest number of verses are to be referred to these two classes. We have a few instances of Pæonics, (*Cre-*

^g Vid. Bent. on *Andr.* ii. 1, 7. *Eun.* ii. 1, 12. *Adelph.* ii. 1, 11.

^h “Comici Plautus et Terentius metro fere utuntur vel Iambico vel Trochaico vel utroque simul confuso.”—*Rivii Castigatio.*

“Terentiani versus aut Iambici sunt aut Trochaici.”—ANTONIUS GOVEANUS *de versibus Terentianis.*

tics and Bacchiacs;) but Anapæstics,¹ though commonly found in Plautus, nowhere occur in our author.

1. IAMBICS.

IN accordance with the general practice of beginning with this metre, we shall consider it first; not that it was the most ancient species of Metre,^k or that there appear to be any particular advantages derived from such an arrangement. It, like the other species, originally consisted of the foot from which the name is derived. Such verses composed of Iambi alone,

ⁱ “Terentius quidem nusquam usus est Anapæstis.”—HERM. *lib.* 11. *cap.* 32.

Hare, in his edition of Terence, refers And. IV. 1. 1. to Anapæstic metre, but assuredly he is mistaken; indeed he recalls that opinion in the *omissum in addendis*.

“Dixi hunc versum esse dim. Anap. sed mutatâ sententiâ, malim, primâ syllabâ productâ, pro Cretico habeatur, cujus duo medii pedes sunt dactyli, vel primâ correptâ, pro Trochaico dim. hyper. qui trium pedum Cretico par est.”

“Ut versus totus constet e Dactylis, legi debet *hocine credibile aut memorabile*, quæ lectio reperitur Cod. Academico Prisciani 900 annorum.—BENTLEY.

^k Τό, τε μέτρον ἐκ τετραμέτρων (τροχαικῶν) ἰμβεῖον ἐγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἐχρῶντο. κ. τ. α.—ARISTOT. *de Poet.* c. 4.

are called pure. They occur so very seldom in Terence, that Jo. Lengius *de ratione metri Terentiani*, says, that he does not recollect to have found any other, than the line from the Andrian,

“Amantium iræ amoris integratio est.”

Verses occur in this metre of all lengths, from Tetrameter to Monometer, but the forms which we meet with most frequently in the plays, are Tetrameters or Trimeters, which are constantly used. As the laws of the other forms may be clearly understood, and easily deduced from those of the Trimeter and Tetrameter, they deserve particular attention.

Trimeter, or Senarian.

4. This is the Metre in which the prologues are composed, and which is constantly to be found in the opening scenes. It, in its pure form, consisted of six Iambi, but the Spondee and its equivalents were soon introduced, in tragedy under severe restrictions, but in comedy with almost perfect freedom. Thus the liberty of the comic writers admitted five different feet into verses of this form, the Iambus, the Tribrach, the Spondee, the Dactyl, and the Anapæst;¹

¹ The Proceleusmaticus is likewise admitted; “modò pronunciationem habeat facilem et a naturali verborum sono non nimis abhorrentem.”

nor was there any other limitation in the six feet of the Senarian, than that the last should be an Iambus.^m And so far has Terence degenerated from the regularity of the Greek metre, that verses which have the Iambi in the even places, (2nd, 4th, and 6th,) occur much less frequently than those which admit into the same places the Spondee, or its equivalents.

Cæsura.

5. The Cæsura of more frequent occurrence is the Penthemimeral, (at the middle of the 3rd foot,) but the Hephthemimeral, (at the middle of the 4th,) is likewise found.

6. Some examples are subjoined to illustrate the laws.

“Poe|ta cum || primum ani|num ad scri||bendum ap|pulis.”ⁿ

AND. *Prol.* 1.

^m If the last be a Spondee, the line is called Scazon, or Choliambus ; such occur in the prologue of Persius.

ⁿ As many scan Iambics and Trochaics by single feet, and not by Dipodia, I have divided the lines so ; not that I by any means approve of it : indeed were it not that I supposed that the explanations which I offer to the reader, would be easier understood, by my not introducing to him a mode of scansion to which he had not been accustomed, I should never have mutilated in such a way Iambics or Trochaics. I however strongly recommend to the student, who wishes to obtain a sound knowledge of the

“ Scis : fe|ci e ser||vo ut es|ses li||bertus | mihi.”

AND. *Act* 1. 1, 10.

“ Hæ nup|tiæ || non ap|para||bantur | mihi.”

AND. *IV.* 1, 32.

“ Non pos|se jam ad || salu|tem con||verti hoc | malum.”

AND. *IV.* 1, 48.

“ Tamen hanc | habe||re stude|at cum || summo | probro.”

AND. *v.* 3, 10.

“ Exis|tima||vit es|se : sic || exis|timet.”

EUN. *Prol.* 5.

“ Quid nar|ras ? pau||lum si | cessas||sem, Py|thias.”

EUN. *IV.* 4, 5.

“ Ne cui | sit vos||trum mi|rum, cur || partes | seni.”

HEAUTON. *Prol.* 1.

“ Hac il|lac cir||cumcur|sa inveni||endum 'st | tamen.”

HEAUT. *III.* 2, 1.

“ Etsi | scio, hos||ce aliquot | dies || non sen|tiet.”

HEAUT. *IV.* 5, 4.

“ Postquam | poe||ta sen|sit scrip||turam | suam.”

ADELPHI, *Prol.* 1.

metres of the comic writers, never to scan in any other way than by Dipodia.

“ Qui enim metrorum subsidio destitutus, de versus mensurâ judicare nequit, nisi ex pedum simplicium numero, nec ipse veterum comicorum scripta apte et numerose leget, neque si ab aliis recitentur, numerum in iis aliquemprehendet.”—HARE *de Metris Comicis*.

N. B. I have marked with a double line the Dipodia.

“ Do, præ|termit|to : non | neces||se habeo om|nia.”

ADELPHI, *Act* i. I, 26.

“ Ibo, il|lis di||cam nul||lam esse in || nobis | moram.”

ADELPHI, *Act* iv. 7, 1.

“ Id mise|ro res||tat mihi | mali || si illum | potest.”

ADELPH. III. 3, 3.

“ Ora|tor ad || vos veni|o orna||tu pro|logi.”

HECYRA, *Prol.* 1.

“ Quod nol||lem et sæ||pe quod | vellem, || meritam | scio.”

HECYRA, III. 5, 37.

“ Postquam | poe||ta vetus | poe||tam non | potest.”

PHORMIO, *Prol.* 1.

“ Gnatus | qui me et || se hisce im|pedi||vit nup|tiis.”

PHORMIO, *Act* II, 4, 2.

“ Gaude|bat : me || lauda|bat : quæ||rebat | senem.”

PHORM. IV. 2, 5.

“ Tantam | fortu||nam de im|provi||so esse his | datam.”

PHORM. v. 6, 44.

7. I have said that the principal Cæsuras are the Penthemimeral and Hephthemimeral. The following lines will sufficiently explain them.

“ Quam dixi ad flammam ac|cessit imprudentius .

Amicum ingenio | fretum, haud naturâ suâ.

Qui nuper fecit | servo currenti in viâ,

Novarum qui spectandi | faciunt copiam,

Alias novas, nisi finem | maledictis facit.”

Septenarian.^o

8. This form contains one foot more than the Trimeter Acatalectic. It occurs very seldom in Terence. The following line is an example.^p

“ Puer Her|cle 'st. Muli||er, tun' | apposu||isti hunc? | Ubi il||lic est ?

ANDRIAN, IV. 4, 3.

Tetrameter Acatalectic.

9. This may be formed by prefixing a metre to the Trimeter, for the laws as to admissible feet are almost the same. Its peculiarities arise from the Cæsura, which occurs either at the end of the 4th foot, or in

^o This name is more generally applied to the Tetrameter Catalectic.

“ Varro” says Herman *de Iamb. Tetram. Cat.* “ hunc versum ab numero pedum, quos integros habet, Septenarium vocavit, testibus Diomedes, p. 514, and Rufino, p. 2706.”—*lib. II. cap. 16.*

^p Bentley appears not to have recognized this form, for he proposes alterations of the text, where it should occur. On And. iv. 4, 3, he says, “ Ne versus sit justo longior, aut dele hunc, aut scribe tu, ut edd. vet. habent. Likewise, And. iv. 4, 6. “ Ne versus ultra mensuram excurrat, placet Guyeti ratio, *quid turbæ apud forum 'st.* Again, And. iv. 4, 16, “ Ne versus sit. longior, *meretrix præpone sequenti.*” And then, “ Dele ancilla, quæ poterat e vestitu cognosci.”—*Vid. likewise Herm. lib. II. cap. 18, 9.*

the middle of the 5th. (When it occurs at the end of the 4th, the fourth foot cannot be a Spondee,⁹ Anapæst, or Dactyl.)

EXAMPLES.

“ Sed quid|nam Pam||philum ex|anima||tum vide|o ? Vere||or
quid | siet.”

AND. I. 4, 7.

“ Dum tem|pus ad e||am rem | tulit, || sivi ani|mum, ut
ex||pleret | suum.”

AND. I. 2, 17.

“ Itane obs|tina||te operam | dat, ut || me a Gly|cerio || mi-
serum ab|strahat.”

AND. I. 5, 8.

“ Patri | dic vel||le : ut cum | velit, || tibi ju|re iras||ci non
queat.”

AND. II. 3, 20.

“ Audi ob|secro. || Quid vis ? | Subli||mem hunc in|tro rape, ||
quantum | potes.”

AND. V. 2, 20.

“ Nimi|rum con||silium il|lud rec||tum 'st de oc|cluden||dis
æ|dibus.”

EUN. IV. 7, 14.

“ Nemo her|cle quis||quam : nam in | me pla||ne di | potes||
tatem | suam.”

EUN. V. 8. 2.

⁹ Vid. Herm. lib. II. cap. 17, 2, and 4.

“ Quam ini|qui sunt || patres | in om||nes ado|lescen||tes
ju|dices :”

“ Qui æquum es|se cen||sent nos | jam a pue||ris il|lico ||
nasci | senes ;”

HEAUT. II. 1, 1, 2.

“ Postquam est | inven||ta ve|ra, inven||ta est cau|sa, qua ||
te expel||lerent.”

HEAUT. V. 2, 36.

“ Nil tam | diffici||le est, quin | quæren||do inves|tiga||ri pos
siet.”

HEAUT. IV. 2, 8.

“ Næ ista her|cle mag||no jam | cona||tu mag|nas nu||gas
dix|erit.”

HEAUT. IV. 1, 8.

“ Et quan|tum ego in||tellige|re pos||sum. Quid ? | Non
abe||rit lon|gius.”

HEAUT. V. 2, 31.

“ Ne mora | sit, si in||nuerim, | quin pug||nus con|tinuo in ||
mala hæ|reat.”

ADELPH. II. 1, 17.

“ Et, rec|te et ve||rum di|cis. Seque||re me er|go hac in||tro.
Max|ime.”

ADELPH. IV. 3, 18.

“ Novus | mari||tus an|no de||mum quin|to et sex||age|simo.”

ADELPH. V. 8, 15.

“ Sinam | sine mu||nere a | me abi||re ? ah, nimi|um me
in||gratum | putas !”

HECYRA, V. 4, 13.

"Jam illi | datum est || argen|tum ? Cu||ravi il||lico. || Nol-
lem | datum.

PHORM. v. 3, 13.

Illustrations of the Cæsura.^r

"Sed quidnam Pamphilum exanimatum | video ? Vereor
quid siet."

"Nam et cognoscendi et ignoscendi | dabitur peccati locus."

Tetrameter Catalectic, or Septenarian.

10. This, as its name implies, wants one syllable of the Tetrameter Acatalectic. The same Cæsuras are found in it as in the former. Its peculiarities are in the fourth and seventh feet.^s When the Cæsura occurs at the end of the fourth foot, that foot cannot be an Anapæst or Spondee. The Anapæst is found but seldom in the seventh foot, and when it is, is generally contained in one word. The Spondee, Dactyl, &c. it admits without restriction.

^r "Colligi potest tragicos magis in medio quinto pede quàm in quarti pedis fine, incidere solitos fuisse. Ad eumque morem Terentius quoque se composuit."—HERM. *lib. II. cap. 17.*

^s Vid. Herm. de Doctrinâ Metricâ, lib. II. cap. XVI., and Bentley on Hec. II. 2, 10.

EXAMPLES.

“Atque ec|cum: vide||o ipsum | foras || exi|re. Ad te
i||bam. Quid | nam est.”

AND. III. 4, 1.

“Siccine | me atque il||lam operâ | tuâ || nunc mise|ros
sol||licita|ri ?”

AND. IV. 2, 6.

“Homo ip|se nus||quam 'st: neque | scio || quid di|cam
aut quid || conjec|tem.”

EUN. III. 4, 5.

“Nulla mi|hi res || posthac | potest || jam inter|veni||re
tan|ta.”

HEAUT. IV. 3, 1.

“Verum ali|quo pac||to ver|ba me his || datu|ram esse, et ||
ventu|ram.”

HEAUT. IV. 4, 13.

“Ne for|te impru||dens faci|am, quod || nolit: | sciens ||
cave|bo.”

ADELPH. IV. 5, 77.

“Cela|re te i||ras si | quid est || pecca|tum a no||bis pro|fer.”

HEC. II. 2, 11.

“Nam si | remit||tent quip|pam || Philu|menam || dolo|res.”

HEC. III. 2, 14.

“ Nobis | in re ip||sa inve|nimus : || porro hinc | nunc ex||
peria|mur.”

HEC. v. 2, 12.

“ Quot com|modas || res at|tuli, || quod au|tem ade||mi
cu|ras.”

HECYRA, v. 3, 19.

“ Dum niji|um di||ci nos | bonos || stude|mus et || be-
nig|nos.”

PHORMIO, v. 2, 2.

“ Quas, quum | res ad||versæ | sient, || paulo | mede||ri
pos|sis.”

PHORMIO, v. 4, 3.

*Tetrameter Hypercatalectic.*¹

11. Such lines are seldom found in our author.
The two following are examples.

“ Quin mihi | moles||tum est. Per|gis her||cle. Ve|rum
d||lico quod | vide||tur.”

HEAUT. III. 3, 21.

“ Cui quan|to fue||rit præ|tabili||us ubi|vis gen||tium age|re
æta||tem.”

HEC. III. 1, 4.

¹ “Pancis attingendi sunt Tetrametri Hypermetri, quales Bentleius ad Eun. IV. 1, 11, in Trochaicis, ad Heaut. III. 3, 13. autem, et tacite ad Phorm. 1, 4, 10, in Iambicis numeris, inveniri negat.”—HERM. de Contin. Num. Troch. apud Romanos, lib. II. cap. 18, 9.

Dimeters and Monometers.^u

12. Dimeters, both Acatalectic and Catalectic, are used by Terence. The laws of their feet are most easily deduced from those of the species mentioned above.

EXAMPLES.

Dim. Acat.^v

“ Vere|bar quor||sum eva|deret.”

AND. I. 2, 5.

“ Ut cere|bro dis||pergat |viam.”

ADELPH. III. 2, 19.

“ Amo|re abun||das An|tipho.”

PHORMIO, I. 3, 11.

^u These shorter lines are termed *Clausulæ*, if they agree in metre with the verses preceding or following. Bentley remarks, “ si initium ab iis fiat, liberas esse et nullius metri legibus adstrictas ; si claudant sententiam, a præcedentibus legem accipere.”

Compare Bent. Σχεδιασμα, and Herm. de Contin. Num. Troch. apud Rom. sect. 9, 13, 14, and page 431, Glasg. edit.

^v Hare, in his treatise *de Metris Comicis*, adduces Eun. II. 1, 6, as an instance of Iamb. Dim. Hyper. ; but read with Faernus thus :

“ Ne istuc tam iniquo patiare animo. Minime : quin effectum dabo.

Sed numquid aliud imperas ?”

Dim. Catalec.

“ Date : mox | ego huc || rever|tor.”

AND. III. 2, 5.

“ Aggredi|ar ; Bac||chis sal|ve.”

HEC. V. 1, 5.

Dim. Brachycat.

“ Hominem. | Sta il||lico, hem. | ^w

PHORMIO, I. 4, 18.

Monom. Acat.

“ Quid il|lud est ?”

AND. I. 5, 2.

Monom. Hypercat.

“ Discruci|or ani||mi.”

ADELPH. IV. 4, 1.

2. TROCHAICS.

13. IF it be considered how easily^x an Iambic line may be transformed into a Trochaic, we shall have little cause for being suprised at the mixture of them, so common in Terence. The species of Trochaics

^w Although I have given this as an Iamb. Dim. Brachycat. according to the reading of Erasmus and Faernus, I prefer joining *hominem* to the preceding line, and thus an Iamb. Monom. remains.

^x By either prefixing or removing a syllable.

most generally used, is the Tetrameter Catalectic; we shall therefore consider it first.

Tetrameter Catalectic.

14. This contains, as its name indicates, seven feet and a syllable. The admissible feet are the Trochee, Spondee, Dactyl, Tribrach, and Anapæst; the seventh place requires a Trochee or a Tribrach. Even the comic writers generally avoid having a Dactyl (when it occurs in the fourth foot) contained in one word. The Cæsura is at the end of the second Dipodia, i. e. at the termination of the fourth foot.

EXAMPLES.

“Paulu|lum obso||ni : ipsus | tristis : || de impro|viso ||
nupti|æ.”

AND. II. 2, 23.

“Sed si | tu ne||garis | ducere, i||bi cul|pam in te || trans-
fe|ret.”

AND. II. 3, 5.

“Cum faci|em vide||as vi|detur || esse | quanti||vis pre|tî.”

AND. V. 2, 15.

“Pro pec|cato || magno | paulum || supplici|i satis || est
pa|tri.”

AND. V. 3, 32.

“Mitte o|rare, u||na harum | quævis || causa | me ut faci||am
mo|net.”

AND. V. 4, 1.

“ Quidquid | dicunt, || laudo : id | rursus || si ne|gant, lau||
do id quo|que.”

EUN. II. 2, 20.

“ Conce|de istuc || paulu|lum. Audin' ? || etiam | nunc pau||
lum, sat | est.”

EUN. IV. 4, 38.

“ Quippe | formâ im||pulsu | nostrâ || nos a|mato||res co||
lunt.”

HEAUT. II. 4, 9.

“ Tot pec|cata in || hac re os|tendis, || nam, jam | primum, ||
si me|um.”

HEAUT. IV. 1, 21.

“ Obse|cro, mi || gnate, | ne istuc || in ani|num indu||cas
tu|um.”

HEAUT. V. 4, 5.

“ Perii ! hor|resco || semper, u|bi pul||tare has|ce occipi||o
mi|ser.”

ADELPH. IV. 4, 24.

“ Quin res, | ætas, || usus | semper || aliquid | appor||tet
no|vi.”

ADELPH. V. 4, 2.

“ Propter | paucas : || quæ omnes | faciunt, || dignæ ut |
videa||mur ma|lo.”

HECYRA, II. 3, 2.

“ Quam fi'deli ani||mo et be|nigno in || illam et | clemen||ti
fuli.

HECYR. III. 5, 22.

“ Hic ha|bes ? om||nes ne|gabant || neque eum | quemquam
es||se arbi|tror.

HECYR. V. 3, 7.

“ Obse|cro te. || Si roga|bit? || In te | spes est. || Ecce|re.”

PHORM. II. 2, 5.

“ Atque homi|nem prope||ro inve|nire, ut || hæc quæ | con-
tigi||rint, sci|at ?”

PHORMIO, v. 6, 5.

Illustrations of the Cæsura.

“ Certa res est etiam puerum in|de abiens conveni Chremis.”

“ Olera et pisciculos minutos | ferre obolo in cœnam seni.”

AND. II. 2, 28, and 29.

“ Et quæ tibi putaris prima in | experiundo, ut repudies.”

ADELPH. v. 4, 4.

“ Vere possum ni te ex ipsa hæc | magis velim resciscere.”

HECYR. III. v. 24.

Tetrameter Acatalectic.

15. This is not much used by Terence, nor does it ever occur in the Greek dramatic compositions. Its admissible feet are the same as those of the preceding. The Dactyl never occurs in the eighth foot.

EXAMPLES.

“ Hominem a|micum || recipe|re ad te, at||que ejus a|micam||
subagi|tare.”

HEAUT. III. 3, 6.

“ Obse|cro popu||lares | ferte || misero at|que inno||centi
auxi|lium.”

ADELPH. II. 1, 1.

" Adeon' | rem re||disse, ut | qui mihi || consul|tum opti||me
velit | esse.

PHORM. I. 3, 1.

" Nam ut ut e|rant ali||a, illi, | certe || quæ nunc | tibi do||mi
est, con|suleres."

PHORM. III. 1, 4.

Tetrameter Brachycatalectic.

16. There is a solitary instance of this in the Andrian, IV. 1, 14.^y

" Non ve|rentur || illic u|bi nihil || opus est, | ibi ve||rentur."

Dimeter Catalectic.

17. Such lines occur interspersed through Tetrameters.

^y Bentley, however, wishes to alter this line,

" Illud non verentur, quod in perantiquo nostro, in régio apud Lindenbergium, et apud Eugraphium abest, dele, adeo ut versus efficiatur hic : nil opus't, ibi verentur."—*Vid. Bent in loc. and compare note on Cretics.*

Herman arranges these lines differently :

" Proximus sum egomet mihi.

Attamen ubi fides, si roges, non pudent hic,

Ubi opus't : illic ubi nil opus't, ibi verentur,"

making the last two Bacchiacs.—*Vid. lib. II. cap. 19, De Versibus Creticis.*

EXAMPLES.

“ Proh De|ûm atque homi||num fi|dem.”

ANDR. I. V. 12.

“ Quod si a|besset || longi|us.”

ADELPH. IV. 1, 8.

18. Monometers likewise occur.

Monom. Catalec.

“ Occi|di.”

EUN. II. 3, 1.

“ Dori|o.”

PHORM. III. 2, 1.

3. PÆONICS.

19. Under the Pæonic metre, we class Bacchiacs and Cretics.^z Neither of these species occurs often in Terence : indeed we have but two passages in which we meet with Bacchiacs. Bentley was the first who *explicitly* stated, (in his annotations on the Tusculan Questions,)^a that the first four lines in Andrian, III. 2, were Bacchiacs.

^z In Greek Pæonics, the rule for admissible feet is, that they must consist of five times, the same as those of the Pæons, resolving the long syllable into two short.

^a Vid. Bentley's emendations in Davis's edition of the Tusculan Questions, 1709, and Hare's note on And. III. 2, 1.

BACCHIACS.

20. These admit the Pæons or Molossus into any place of the Tetrameter, but the Molossus is seldom found in any other than the first. Hare, however, asserts,^b that the Molossus is constantly found in every place of the Bacchiac, and that its equivalents, Choriambi and Ionics, are promiscuously used.

EXAMPLES.

“ Adhuc Ar|chilis, quæ ad|solent, quæ|que oportet

Signa esse ad | salutem, om|nia huic es|se video.

Nunc |primum | fac istæc ut | lavet ; post | deinde,^c

Quod jussi ei | dare bibe|re, et quantum im|peravi.”^d

AND. III. 2, 1.

“ Discrucior animi ;^e

Hocine de in|proviso | mali mihi ob|jici tantum

^b “ Quod enim vir doctissimus dicit, “ hunc versum apud Latinos rarius accipere Molossum nisi in primâ sede,” in eo certe fallitur. Plautus in omnibus locis admittit Molossum, pedesque Molosso temporibus pares, quales sunt Ionici et Choriambici.”—HARE, in *And. III. 2, 1.*

^c “ Deleo *ut*, ut pes Creticus servetur, aut si quis *ut* retinere malit ; legat cum veterimo cod. *fac ista ut*.—BENTLEY.

“ Bentleyus, ut versui consulat, delet *ut* sed aliud agens, opinor, cum vir summus non potuerit nescire primam in *isthæc* apud Terentium omnibus paginis corripi. *Fac isthæc ut* est Ionicus a minore, quem versus Bacchiacus omnibus locis lubens admittit.”—HARE.

^d *Lectio dari bibere*, quam in Vaticano et Decurtato reperit Faernus, et ego in septem e nostris, haud dubie, ut Bacchiacorum modi et leges serventur, est præferenda.”—BENTLEY.

^e These lines from the *Adelphi* most certainly merit the phrase “ sane

Ut neque quid | me faciam, | neque quid agam | certum siet.
 Membra metu | debilia sunt : | animus timore obstipuit,
 Pectore con|sistere nihil | consilii | quit. Vah ! quo
 Modo me | ex hac ex|pediam tur|bâ tantâ ?

difficiles," applied to them by Faernus. I have given them from Hare's edition. I subjoin, however, Bentley's readings and remarks, which I consider to be more deserving of attention. I shall not intrude upon the judgment of my reader the reasons which lead me to prefer Bentley's arrangement, but shall merely furnish him with the materials for forming his own opinion.

"Hocine de improvise mali mihi objici." Repone

"Hocine ex improvise mali mi objici."

Creticus versus est, ex Creticis pedibus cum uno Molosso constans. *Hocine* primam producit: vide nos ad And. iv. 1, 1. *Ex improvise*, mutarunt, quia alias Terentius *de improvise* utitur.

"Tantum; ut neque quid me faciam, neque quid agam, certum siet."

Sic Faernus dedit. Tu repone Trochaicum Tetrametrum,

"Tantum; ut neque quid de me faciam, nec quid agam, certum siet."

"Membra metu debilia sunt: animus timore obstipuit.

Pectore consistere nihil consilii quit. Vah."

Ita Faernus: sed in hunc modum versus redigo, qui Choriambici sunt:

"Membra metu debilia sunt; animus præ timore

Obstipuit: pectore consistere nil consili quit."

"Quomodo me ex hac expeditam turbâ

Tantâ! nunc suspicio de me incidit: neque ea immerito."

Sic versus ordinavit Faernus: sed aliter veterrimus noster; ut scias magistros veteres nihil hic scivisse. *Vah*, ex priore versu huc retraho; et *nescio* huc adsumo, cum propter versum, tum et sententiam.

Nunc suspicio de me incidit : neque ea immeritò :

Sostrata credit, mihi me | psaltriam hanc | emisse.”

ADELPHI. IV. 4, 1.^f

CRETICS.

21. These admit other feet under the same restrictions as the Bacchiacs.^g Bentley, in his emen-

“ Vah, quomodo me ex hac expediam turbà, nescio : tanta nunc
Suspicio de me incidit.”

“ Neque ea immerito : Sostrata credit mihi me psaltriam hanc emisse : id
Anus mi indicium fecit.”

“ Noti generis hi versus sunt, Tetrameter Catalecticis, et plenus cum suis clausulis. *Vah* vel intra versum vel extra esse potest ut apud Græcos *φευ*. Cæterum qui (nempe *Harius*) ad And. III. 2, 1. pollicitus erat se septem hic latentes Bacchiacos, a nemine ad hunc usque diem intellectos expediturum, ubi ad rem ventum est, quid promissis dignum efficit ?”—BENTLEY.

^f “ Primus *discrucior animi* est Iambicus Monometer Hypercat. vel quod eodem redit, Pæonicus Dim. Cat. ; secundus constat Choriambo, Molosso et duobus Bacchiis, ultimà in *tantum* ad sequentem versum rejectà ; tertius constat tribus Choriambis, et Molosso, *neque* enim est solutio primæ syllabæ Choriambi, *siet* autem monosyll. ; quartus constat quatuor Choriambis, ultimà in secundo, et primà in tertio in duas breves resolutis, *sunt* enim brevis est, ut sæpe alias ; quintus constat tribus Choriambis et Molosso ; sextus Bacchio, Molosso, Ionico a minore, et Molosso ; septimus Molosso, Ionico a minore, Pæone secundo, et Choriambo ; octavus duobus Choriambis, Cretico, et Molosso : ultima enim versus syllaba communis est.”—HARE.

^g “ Apud Latinos, qui comica illa, quæ sunt apud Plautum passim : apud Terentium autem in Andrià, IV. 1. Cretica esse volunt, ultra Pæones

dations on the Tusculan Questions, divides the lines in the Andrian, where they occur, into their feet. I subjoin them here.

“ Tanta ve|cordia in|nata cui|quam ut siet,
 Ut malis | gaudeant | atque ex in|commodis
 Alteri|us sua ut | comparent | commoda? ah
 Idne est ve|rum? Immo id est | genus hominum | pessi-
 mum
 Denegan|do modo | quís pudor | paullum adest :
 Post ubi | tempu’ pro|missa jam | perfici
 Tum coac|ti neces|sario | se aperiunt
 Et timent : | et tamen | res premit | denega|re.
 Ibi tum eo|rum impuden|tissima o|ratio est.
 Quis tu homo es? | quis mihi es? | cur ego me|am tibi
 heus
 Proximus | sum egomet | mî, attamen u|bi fides
 Si roges | nil pudent | hic, ubi opus’t : | illic ubi
 Nil opus’t | ibi verentur.”^h

AND. IV. 1, 2.

etiam Molossum, et Choriambum, et similes pedes recipiant, necesse est.”

—MICYLLUS, *de re Metricâ*, *Francoforti edit.* p. 96.

“ Choriambum pro Cretico non aliter inveneris, quam ut per pronunciationem magis quartus pæon esse videatur.”—HERM. *lib. II. cap.* 19, 14.

^h “ *Ibi verentur* clausula esse solet tam Creticorum quàm Bacchiacorum.”—BENTLEY.

“ Quam Bentleius ad Andr. IV. 1, 12, clausulam et Creticorum, et Bacchiacorum esse vult, ut pedi Cretico Iambicus Monometer Hypercalectus adjiciatur, eam ego nunquam usurpatam esse credo.”—HERM. *lib. II. cap.* 19.

22. The only difference between Hare's edition and Bentley's, is in the last four lines. They are given thus in the former :

“ Quis tu es ? | quis mihi es ? | cur me|am tibi ? heus
 Proximus | sum egomet | mihi, attamen | ubi fides,
 Si roges, | nihil pudet | hic ubi opus est
 Non ve|rentur, || illic u|bi nihil || opus est, | ibi ve||rentur.”

CHAPTER II.

OF THE COMIC “*licentia*.”

23. I HAVE already mentioned, that one of the great difficulties, which present themselves, in the scansion of the plays of Terence, is the quantity of the words being so very different from what the young student meets with in the epic poets. But this is not to be ascribed to the comic writers, as an unwarrantable liberty ; for it was absolutely necessary, if they intended to assimilate their dialogue to the spoken language ; for surely no one can be ignorant how great a difference exists between a language when spoken and written. The remarks of Hare are so pertinent, that it may not be unuseful to present them to the reader.

“ Si quis adeo harum rerum incuriosus est, ut nihil unquam de pronuntiatione linguæ sibi vernaculæ cogitârit, quid velim facile intelliget, si in animum revocet, quid ipse senserit, si unquam homines externos audierit sermone peregrino, et sibi prorsus ignoto colloquentes. Nonne ipsi visi sunt miris modis verba præcipitare, incidere, devorare, et dimidiata plurima proferre, ut nihil plane, et distincte exaudiri potuerit? Immo, qui externus linguam exoticam tenent, ut scripta oculis subjecta probe intelligant, illis ipsis homines linguâ istâ confabulantes tantâ celeritate verba fundere videntur, ut non modo literæ, aut syllabæ, sed integra etiam verba sæpe eos fugiant.”

When we consider this, we should certainly feel less surprised at what appears to be the licentiousness of Comedy, and agree with an editor of our author, “ Terentio numeros, non Terentium numeris astringendum.”

24. There are two observations of the ingenious Bentley, which it will be better to premise. The first is, “ nullas comicos syllabas quæ naturâ,ⁱ et vocalis sono longæ sunt, corripuisse; sed eas tantum, quæ per

ⁱ This opinion of the learned Bentley is to be received with limitation, for we are not without instances of syllables being made short, which are naturally long, as the reader will find afterwards.

vocalem quidem breves erant, positione tamen, et consonantium concursu factæ sunt longæ." The second, "in primo fere versuum pede, et parcius alias, licentiam hanc exercuisse nostrum (*Terentium*.)"

25. The principal changes, affecting the scansion of Terence's lines, are produced in five ways: 1, by shortening syllables, which are generally long; 2, by contraction; 3, by lengthening syllables, which are generally short; 4, by resolution; 5, by neglecting elisions.

1. *Shortening Syllables which are generally long.*

26. In addition to such syllables, as are short by the common rules of prosody, there are others which derive that quantity from the similitude of the dialogue of comedy to the language of common life. Thus monosyllables are constantly shortened, even though two consonants, a long vowel, or a diphthong, should occur in them: such as quod, hunc, hanc, hinc, abs, hoc, &c.

27. But even the rule, that those syllables in which a short vowel occurs may be shortened at all times, is extended in its application; for in dissyllables the second syllable is often shortened, if the first be; so that we often find not merely such words, shortened in their penultimate, as ambo, cujus, estis, forte, inter,

inde, posse, &c. but even the latter syllable of words, like cave, dedit, habent, fidem, patrem, potest, volunt, &c. &c. also shortened.

28. In compound words too, if the first syllable have been short, previous to the composition, it is retained so : such as cognatus, incertus, integer, occultus, &c.

29. At the ending of a word, a long vowel or diphthong may be made short, if a vowel follow it:

2. *Contraction.*

30. This is produced in two ways : 1st by Synæresis, or 2nd by Elisions ; both of very common occurrence. By Synæresis two syllables are contracted into one ; as in abeo, redeam, redeat, alienus, scias, audiat, deum, cujus, fortunatior, illius, autem, liberius, necessario, perierim, certiore, &c.

Elision occurs in the beginning, the middle, or the end : if in the beginning, it is called Aphæresis ; if in the middle, Syncope ; if in the end, Apocope.

Aphæresis.

V'erum, v'oluntate, v'os, &c.

Syncope.

Thus postlo for postulo, seclum, for seculum, prære for parare, inidia for invidia, enimero for enimvero,

dixti for dixisti, præscripsti for præscripsisti, erpitem for eripite, alterum for alterum, militis for militis, &c.

Apocope.

Magi' for magis, sati' for satis, in' for isne, viden' for videsne, simil' for similis, servu' for servus, &c.

3. Lengthening Syllables which are generally short.

31. Short syllables at the end of words are frequently long before a diphthong.

32. Re, in composition, is for the most part long.

33. The vowels *i* and *u*, at the beginning or middle of words, are made long even before a vowel.

34. The first syllable in dissyllables, such as ei, rei, and spei, is frequently made long by Ectasis.

4. Resolution.

35. This is produced by Diæresis ; such as iam for jam, cūi for cui, dēinde for deinde.

5. Neglecting Elisions.

36. This is not unfrequently met with. The following instances will sufficiently explain it.

" Qúi amant," " mé et," instead of met, " una ire cúm amicu," " dúm id efficias," &c. " laudas qúi heros fallunt," &c.

METRICAL KEY:

ANDRIAN.

EUNUCH.

SCENE.	1ST. LINE.	NAME OF METRE.	1ST. LINE.	NAME OF METRE.
Act I.	1. Vos isthæc intro	Iamb. Trim. Acat.	Quid igitur faciam?	Iamb. Trim. Acat.
	2. Non dubium est	Iamb. Trim. Acat.	Miseram me, vereor	Iamb. Trim. Acat.
	3. Enimvero Dave	Iamb. Tetram. Acat.		
	4. Audiui Archyllis	Troch. Tetram. Cat.		
	5. Hocin' est humanum	Iamb. Tetram. Acat.		
Act II.	1. Quid ais Byrrhia?	Troch. Tetram. Acat.	Fac ita ut jussi	Troch. Tetram. Acat.
	2. Di boni, boni	Troch. Tetram. Cat.	Di immortales	Troch. Tetram. Cat.
	3. Quid igitur sibi	Troch. Tetram. Cat.	Neque virgo est	Iamb. Tetram. Acat.
	4. Reviso quid agant	Iamb. Trim. Acat.		
	5. Herus me relictis	Iamb. Trim. Acat.		
	6. Hic nunc me credit	Iamb. Trim. Acat.		
Act III.	1. Ita pol quidem	Iamb. Trim. Acat.	Magnas vero	Iamb. Trim. Acat.
	2. Adhuc Archyllis	Bacch.	Audire vocem	Iamb. Trim. Acat.
	3. Jubeo Chremetem	Iamb. Tetram. Acat.	Profecto quanto	Iamb. Trim. Acat. ^o
	4. Cur uxor non	Iamb. Tetram. Hyper.	Heri aliquot	Iamb. Tetram. Cat.
	5. Ubi illie est	Troch. Tetram. Cat.	Numquis hic est	Troch. Tetram. Cat.
Act IV.	1. Hoccin' est	Cretic.	Ita me Di ament	Troch. Tetram. Acat. ^p
	2. Jam ubi ubi	Iamb. Tetram. Cat.	Dum rus eo, cœpi	Iamb. Trim. Acat.
	3. Nihil ne esse	Iamb. Trim. Acat.	Ubi ego illum	Troch. Tetram. Acat.
	4. Revertor postquam	Iamb. Trim. Acat.	Exi foras scelestes	Iamb. Trim. Acat.
	5. In hac habitasse	Iamb. Trim. Acat.	Atat data hercle	Iamb. Tetram. Acat.
	6.		Credo equidem illum	Troch. Tetram. Acat.
	7.		Hancine ego ut	Iamb. Tetram. Acat.
Act V.	1. Satis jam, satis	Troch. Tetram. Cat.	Pergin' scelestas	Iamb. Trim. Acat.
	2. Animo nunc jam otioso	Troch. Tetram. Cat.	Apud Antiphonem	Iamb. Trim. Acat.
	3. Quis me volt? perii	Iamb. Trim. Acat.	Quid? quid venire	Iamb. Trim. Acat.
	4. Mitte orare, una	Troch. Tetram. Cat.	Reviso, quidnam	Iamb. Trim. Acat.
	5. Proviso quid agat	Iamb. Tetram. Acat.	Ex meo propinquo	Iamb. Trim. Acat.
	6. Pamphilus ubinam	Troch. Tetram. Cat.	Numquam ædopol	Iamb. Tetram. Cat.
	7.		Quid nunc? quâ	Troch. Tetram. Cat.
	8.		O populares, ecquis	Iamb. Tetram. Acat.

^j "Vetustiora vero exemplaria et hic et ubique *hocine* per unum *e* habent: ita nulla dubitatio est, quin *hocine* in casu recto et accusativo *primam corripiat*.—FAERN. *Emend.*"

^k The Delphin edition gives the reading which Erasmus preferred; according to it, the first line of Act II. 1, is the concluding part of a Senarian, which begins at the last line of the preceding act.

^l The first line in this scene is the concluding part of the Iamb. Tetram. Cat. which commenced in the last line of the preceding scene. The second line has been matter of much dispute to editors. Erasmus and others omit *uxor*, in order that the line may be an Iamb. Tetram. Cat., whilst Bentley wishes to remove *tu illum*.

^m "Est scelus vel Dactylus est vel Anapæstus; idem dicendum de *perdidit*."—HARE.

"Est autem versus Trochaicus Cat. contracto per Synæresin *confiteor* in Dactylum."—FAERN. *Emend.*

ⁿ The second syllable in *opus* is shortened.

^o The second syllable in the first *magis* is shortened.

^p I have omitted *bene*, as Bentley prefers.

METRICAL KEY.

HEAUTONTIMORUMENOS.

ADELPHI.

SCENE.	1ST. LINE.	NAME OF METRE.	1ST. LINE.	NAME OF METRE.
Act I.	1. Quanquam hæc	Iamb. Trim. Acat.	Storax non rediit	Iamb. Trim. Acat.
	2. Nihil adhuc est	Troch. Tetram. Acat.	Ehem, opportune ^a	Iamb. Trim. Acat.
Act II.	1. Quam iniqui	Iamb. Tetram. Acat.	Obsecro populares	Troch. Tetram. Acat.
	2. Si mihi secundæ	Iamb. Tetram. Acat.	Tace egomet ^t	Troch. Tetram. Acat.
	3. Ain tu ? sic est	Troch. Tetram. Cat.	Abs quivis homine	Iamb. Tetram. Acat.
	4. Ædepol te mea	Troch. Tetram. Cat.	Ubi est ille	Iamb. Tetram. Acat.
Act III.	1. Luciscit hoc	Iamb. Trim. Acat.	Obsecro mea nutrit	Troch. Tetram. Cat.
	2. Hac illac circum	Iamb. Trim. Acat.	Nunc illud est	Iamb. Tetram. Acat.
	3. Quid istuc quæso	Troch. Tetram. Acat.	Disperii	Iamb. Trim. Acat.
	4.		Pro di immortales	Iamb. Trim. Acat.
	5.		Bono animo	Iamb. Trim. Acat.
Act IV.	1. Nisi me animus	Iamb. Tetram. Acat.	Ain patrem hinc	Troch. Tetram. Acat.
	2. Nisi me animus	Iamb. Tetram. Acat.	Ne ego homo sum	Troch. Tetram. Hyper.
	3. Nulla mihi res	Iamb. Tetram. Cat.	Ego in hac re	Iamb. Tetram. Acat.
	4. Satis pol proterve	Iamb. Tetram. Cat.	Discrucior animi	Vid. Cretics, p. 28.
	5. Ita me di amabunt	Iamb. Trim. Acat.	Ita ut dixi ^u	Troch. Tetram. Cat.
	6. Nulla est tam	Iamb. Trim. Acat.	Defessus sum	Iamb. Trim. Acat.
	7. Ubi Clitipho	Iamb. Trim. Acat.	Ibo illis dicam	Iamb. Trim. Acat.
	8. Multo omnium	Iamb. Trim. Acat.		
Act V.	1. Ego me non tam	Troch. Tetram. Cat.	Ædepol Syrisce	Iamb. Trim. Acat.
	2. Itane tandem	Troch. Tetram. Cat.	Heus Syre rogat	Iamb. Trim. Acat.
	3. Profecto nisi	Iamb. Tetram. Acat.	Parata a nobis	Iamb. Trim. Acat.
	4. Si unquam	Troch. Tetram. Cat.	Nunquam ita	Troch. Tetram. Cat.
	5. Enimvero Chremes	Troch. Tetram. Cat.	Heus Demea	Iamb. Trim. Acat.
	6.		Hera, ego huc	Iamb. Trim. Acat.
	7.		Occidunt me	Iamb. Trim. Acat.
	8.		Jubët frater ?	Iamb. Trim. Acat.
	9.		Factum est, quod ^v	Iamb. Tetram. Acat.

^a The beginning of this Tetrameter is the last line of the preceding scene.^t The second syllable in *nimis* is shortened.^s The beginning of this Trimeter is the last line of the preceding scene.^t "Cum nulla hic sit animi commotio et Iambicus subsequatur : pro Trochaico Acatalect. substitue cum nostris codd. et edd. vett. Iambicum Tetrametrum : *Tace, egomet conveniam ipsum ; cupide accipiat jam favo ; atque etiam.*"—BENTLEY.^u This Tetrameter begins at the last line of the preceding scene.^v The Tetrameter here is similarly divided.

METRICAL KEY.

HECYRA.

PHORMIO.

SCENE.	1ST. LINE.	NAME OF METRE.	1ST. LINE.	NAME OF METRE.
Act I.	1. Per pol quám	Iamb. Trim. Acat.	Amicus summus	Iamb. Trim. Acat.
	2. Senex si quæret	Iamb. Trim. Acat.	Si quis me quæret	Iamb. Trim. Acat.
	3.		Adeon' rem redisse	Troch. Tetram. Acat.
	4.		Nullus es, Geta ;	Troch. Tetram. Acat.
Act II.	1. Pro Deum atque	Iamb. Tetram. Acat.	Itane tandem	Troch. Tetram. Cat.
	2. Etsi scio ego	Iamb. Tetram. Cat.	Itane patris ais ^b	Troch. Tetram. Cat.
	3. Ædepol næ nos ^y	Troch. Tetram. Cat.	En, unquam cuiquam	Iamb. Trim. Acat.
	4.		Quantà me curà	Iamb. Trim. Acat.
Act III.	1. Nemini ego plura ^x	Troch. Tetram. Acat.	Enimvero Antipho	Troch. Tetram. Acat.
	2. Nescio quid jamdu- dum ^y	Iamb. Tetram. Cat.	Audi obsecro ^c	Iamb. Tetram. Acat.
	3. Nequeo mearum ^z	Troch. Tetram. Cat.	Quid faciam ?	Troch. Tetram. Cat.
	4. Ain' tu tibi	Iamb. Trim. Acat.		
	5. Dixtin' dudum	Troch. Tetram. Cat.		
Act IV.	1. Perii quid agam ?	Troch. Tetram. Acat.	Quid ? quâ profectus	Iamb. Trim. Acat.
	2. Non clam me est	Iamb. Tetram. Acat.	Ego hominem	Iamb. Trim. Acat.
	3. Quem cum istoc	Iamb. Tetram. Cat.	Exspecto, quam mox	Iamb. Trim. Acat.
	4. Tibi quoque	Iamb. Trim. Acat.	Geta, hem, quid	Iamb. Trim. Acat.
	5.		Quietus esto inquam	Iamb. Tetram. Acat.
Act V.	1. Non hoc de nihilo	Iamb. Tetram. Acat.	Quid agam ? quem	Troch. Tetram. Acat.
	2. Defieri patiar	Iamb. Tetram. Cat.	Nostrapte culpâ faci- mus	Iamb. Tetram. C.t.
	3. Ædepol næ meam	Troch. Tetram. Cat.	Agedum ut soles	Iamb. Tetram. Cat.
	4. Vide mi Parmeno ^a	Troch. Tetram. Acat.	Lætus sum ut meæ ^d	Iamb. Tetram. Cat.
	5.		Argentum accepi	Iamb. Tetram. Acat.
	6.		O Fortuna, o fors	Troch. Tetram. Cat.
	7.		Dis magnas merito	Iamb. Trim. Acat.
	8.		Quis nominat, me	Iamb. Trim. Acat.

* I have scanned this line according to the reading of Faernus, who expunges *mulieres*, which moreover is approved of by Bentley.

^x *Nemini* is to be pronounced as a dissyllable.

^y And thus *nescio* in this line.

^z Also *mearum* here.

^a The second syllable in *vide* is shortened.

"Versus sunt Trochaici Tetrametri ; sed hic et septimus Acatalect. cæteri Catalect."—

FAERN. *Emend.*

^b *Ais* is pronounced as a monosyllable.

^c The first line is Troch. Monom. Cat.

^d *Meæ* is pronounced as a monosyllable.

ADDENDA.

Page 7. "It must be remembered, &c."

I should have said, that Iambics succeed (not to the latter, viz. Trochaics generally, but) to the Trochaic Septenarian.

Page 16. I have given illustrations of the Cæsura in the middle of the fifth foot, because it is *generally* used by Terence; but we are not without instances of the Cæsura at the end of the fourth; indeed often (as Herman remarks) "*omnis Cæsura negligitur.*"

Page 17. The first example which I have adduced, is composed of the last line of the third Scene, and the first of the fourth.

Page 20. I have omitted both Iambic and Trochaic Dimeters Hypercat., as I doubt if they ever occur in Terence.

Page 23. Herman says, lib. II. cap. 7,

"Ac sane alias quoque Cæsuras, atque interdum aptissime adhibitæ videmus, ut a Terentio, Eun. v. 2, 24."

"Quæ futura exempla dicunt in eum indigna. | O Jupiter."

Page 24. Trochaic Tetrameter Hypercatalectic likewise occurs, but seldom; vid. And. III. 2, 29; Eun. IV. 1, 11; Heaut. III. 3, 35; and Adelph. IV. 2, 1.

Page 27. "Modo me." The elision of the *e* is neglected here.

Page 33. In this division of *Elision*, perhaps I have used the word in a more extended sense than that in which it is generally used. It occurs in its usual signification in Art. 36.

Page 34. "Neglecting Elisions." The instances which I have given of neglected elisions, are either of Synalæphe, or Ecthlipsis.

Page 35. Eun. v. 7. I have adopted *cæptas* instead of *inceptas*.

Page 36. Heaut. v. 1. Read, with Bentley, *id* for *certo*.

Page 37. Hecyr. v. 2. The first line is the continuation of the Troch. Tetram. Cat. commenced in the last line of the preceding scene.

Page 37. Phorm. I. 4, Read *reperis* instead of *repereris*.

II.

ANCIENT COMEDY.

1. 2. 3.

4. 5. 6.

7. 8. 9.

10. 11. 12.

13. 14. 15.

16. 17. 18.

19. 20. 21.

22. 23. 24.

25. 26. 27.

28. 29. 30.

31. 32. 33.

34. 35. 36.

37. 38. 39.

40. 41. 42.

43. 44. 45.

46. 47. 48.

49. 50. 51.

52. 53. 54.

55. 56. 57.

58. 59. 60.

CHAPTER I.

GREEK COMEDY.

1. HUMAN inventions, when traced to their early years, generally possess but little of that honor which marks their maturer growth. As the progress of time increases knowledge and refinement, additions and improvements are made : the first effort of illiterate genius is polished by the hand of more experienced taste, and the wild effusions of untutored talent are restrained by the strict laws of a regular system.

Thus Comedy (like her sister Tragedy) claims an humble original—its commencement may be traced to the rude songs^c of rustics engaged in the celebra-

^c They were extempore verses.

“Γενομένη ἐν ἀπ’ ἀρχῆς αὐτοσχεδιαστικῇ καὶ αὐτῇ καὶ ἡ Κωμῶ-
δία.”—ARIST. *Poet.*

“Ἄσματα ᾄδοντες αὐτοσχέδια.”—MAXIMUS TYRIUS, *Diss. XXI. or XXXVII. Markland's Edit.*

tion of a religious festival, after the sowing season, or after the harvest had been gathered. Nor is this feature in its original character unobservable in the days of the elder drama. The choral ode was blended with it, and the altars, that adorned the ancient stage, reminded the audience, that its origin was to be ascribed to a religious rite.

2. This species of dramatic entertainment has received its name, either from *κωμαζειν και αδειν*, the song of the revellers; or from *κωμαι και ωδη*,^g the song of the villages. As Bentley thinks, it was originally applied to both tragic and comic exhibitions; but Casaubon, on the contrary, supposes that *τραγωδια* (quasi *τρυγωδια*) was at first the common name of both.^h

3. Some refer the invention of comedy to Susarion,

^f “ Ἀθηναίοις δὲ ἡ μὲν παλαιὰ μῦσα χορδὶ παίδων ἦσαν καὶ ἀνδρῶν. γῆς ἐργάται κατὰ δήμους ἱστάμενοι ἄρτι ἀμητῶ καὶ ἀρότε κεκοιμημένοι.”
—MAXIMUS TYRIUS, *Diss. as above.*

^g Victor, in his treatise on comedy, objects to this derivation, because the Athenian districts were called *δημοί* and not *κωμαί*; but if we agree with Theocritus in assigning the invention of comedy to the Doric Epicharmus, there can be no difficulty in this; for we are told by Aristotle, (in the *Poetics*,) that *κωμαί* was the Doric term equivalent to the Attic *δημοί*.

^h Vid. Bentley on the age of tragedy, where, in meeting the passages adduced by Casaubon in support of his opinion, he displays his usual ingenuity.

(560, B. C.,) who lived before the time of Pisistratus : others ascribe it to Epicharmus, a Sicilian, (440, B. C.) Theocritus favors the claims of the latter, (Epig. 17.)

“ Ἀτε φωνὰ Δωριος χ' ὦνησ' ὁ ταν Κωμωδίαν
Ἐυρὼν Ἐπίχαρμος.”

Likewise Themistius, Orat. XIX., quoted by Bentley, on the Age of Comedy :

And Suidas, (in Epicharm. :)

“ ὅς ἔυρε τὴν Κωμωδίαν ἐν Συρακούσαις ἅμα Φορμῷ.”ⁱ

4. Perhaps the true way of reconciling these, is to consider that Epicharmus first *wrote* comedies.^k

5. The rewards which were given to the successful singer in the Phallic verses, (whence comedy was derived, as tragedy from the Dithyrambics) were a vessel of wine, and a box of figs.^l

ⁱ Diomedes, who in one passage (p. 486) takes notice of the opinion of those who referred the original of comedy to Epicharmus ; in another, however, says :

“ Πρῶτον μὲν ἐν Σουσαρίων τις τῆς ἐμμέτρης Κωμωδίας ἀρχηγὸς ἐγένετο.”

^k Thus likewise concerning Thespis the inventor of tragedy ;

“ Thespis autem primus hæc scripta in omnium notitiam protulit.”—
DONAT. de Comædiâ.

^l The original reward for the Dithyrambists was not the goat, but the bull, as the scholiast on Pindar, Olymp. XIII., informs us.

6. There were four occasions on which both tragedies and comedies were performed.

1. Διονύσια τὰ ἐν Λίμναις,^m about the time of our March.

2. Διονύσια τὰ κατ' ἄστν, in April.

3. Διονύσια τὰ κατ' ἄγρους, in January.

4. Παναθήναια, in August.

It is to be remarked however, that it was at the April festival that the prizes were conferred for the composition of new Dramas.

7. Comedy has been divided into three ages :—

1. The old ; 2. the middle ; and 3. the new.ⁿ

Old Comedy.

8. The distinguishing marks of this species, were,

“Τὰ Διονύσια πόθεν ἐξέφανε

Σὺν βοηλάτῃ χάριτες

Διθύραμβον.”

^m So called from being celebrated at Λίμναι, a part of Athens, near the Acropolis, where there was an enclosure (or περιβολος) sacred to Bacchus.

ⁿ Aristotle appears not to have recognised this division :

“Ἴδοι ἂν τις ἐκ τῶν κωμῳδῶν τῶν παλαιῶν καὶ τῶν καινῶν.”—*Eth. Nicomach. IV. 8.*

Indeed middle comedy scarcely deserves to be considered a separate kind ; for it was (as Schlegel remarks) but a gradation from the old co-

1. the chorus; and 2. the representation of living characters under real names.

9. Schlegel attributes the introduction of the chorus in the old comedy to its original design, which he supposes to have been a parody on the tragic drama. From this too he derives the cause of the similarity of its chorus to the tragic model, in the sublimity of its poetry; so that (as he remarks) "the passages may be transplanted into tragedy without any change or modification."

10. The peculiarity of the comic chorus was the *παράβασις*, which was an address from the poet to the people through the chorus; so called from the *passing* of the chorus from the place where they were, to a position fronting the audience. The *παράβασις* was generally composed in Trochaics (Tetram.) or Anapæstics. For an example vid. Aristoph. *Concionat.* 1145.

11. The comic chorus consisted of twenty-four persons; the tragic, in its reformed state, of fifteen.

12. It is not always the case, that real persons are introduced in old comedy under their true names;

medy to the new, in an interval of vacillation, when endeavours were made to supply the place of the old, before the new could be developed and fully established.

at least there are many characters in Aristophanes wholly fictitious ; but then we must remember, that Aristophanes was one of the latest writers of the old comedy, and indeed in the *Πλουτος*, (which was one of the last of his plays) we can trace the decline of the bold satire and personal raillery, which characterised even his own earlier writings.^o

13. The age of old comedy extends from Ol. 70, to Ol. 100. Its principal authors were Epicharmus, Chionides, Magnes, Cratinus,^p Crates, Eupolis, Aristophanes, Strattis and Theopompus.

2. *Middle Comedy.*

14. ^q When Sparta had reduced the power of Athens, in the Peloponnesian war, and had established

^o The *Plutus*, as we have it, appears to have been retouched by the poet. The characters in it have fictitious names, and throughout the whole play, the asperity of the satire is softened down, as might be expected in a piece produced near the time, when the government denounced the violence of old comedy.

^p “ *Primum ferunt Cratinum et partes distinxisse, et actus disposuisse, et ad tres tantum personas numerum astrinxisse, neque tamen ab eo tam exacte hanc operam positam, quam studiose susceperat.*”—JUL. SCAL. *Poet. lib. I. cap. 7.*

^q “ *Alterum*” (says Victor speaking of the age of middle comedy) “ *quod*

an aristocratic despotism, instead of the republican constitution, the liberty of the comic poet was restrained; personal satire was laid aside; or if the characters were real, the names were fictitious. Middle comedy likewise directed its raillery to serious compositions, and exhibited ludicrous parodies of the subjects of epic and tragic poetry. Such was the *Αιολοῦσικων* of Aristophanes, ridiculing the common stories about Æolus, which of course had furnished materials for many tragedies.

15. "The ancient critics" (says Schlegel. Lect. VIII.) "mention the existence of a middle comedy between the new and the old. Its distinctive peculiarities are variously stated: at one time in the abstinence from personal satire,^r and the introduction of real characters, and at another time in the dismissal of the chorus."

The former may be derived from the law *περὶ τοῦ μὴ ὀνομαστὶ κωμῶδειν*^s—the latter is alluded to by Horace.

ab impositis, per Lacedæmonios Atheniensium cervicibus, triginta quasi jugo tyrannis ad ætatem usque Philippi Macedonis est propagatum."

^r "Hæc ejusmodi fuit" (says the author of the treatise *De Tragœdia et Comœdia*) "ut in eâ quamvis duro et veluti agresti joco, *de vitiis civium tamen sine ullo proprii nominis titulo carmen esset.*"

^s "The date of this law is not sufficiently definite. The scholiast

“ Successit vetus his comœdia, non sine multâ
 Laude : sed in vitium libertas excidit, et vim
 Dignam lege regi : lex est accepta ; chorusque
 Turpiter obticuit, sublato jure nocendi.”

A. P. 281.

16. In the treatise *de Tragœdia et Comœdia*, (attributed to Evanthius, the Grammarian,) the origin of the middle drama is thus described :

“ Sed cum poetæ abuti licentius stilo, et passim lædere ex libidine cœpissent plures bonos, ne quisquam in alterum carmen infame proponeret, lege latâ siluere. Et hinc deinde aliud genus fabulæ, (id est)^t Satyra sumsit exordium, quæ a Satyris, quos illotos semper, acpetulantes deos scimus esse, vocitata est.”

This alludes to the origin of the comic satire, for

on Acharn. 1149, refers it to Antimachus, and then its date is before the xcvii. Olymp. Another scholiast on Av. 1297, says, that it was instituted by Syracusius. Petitus, after inquiring into the proofs of its age, concludes : “ Ergo non ante, neque post Ol. 97, sed intra ipsam rogata et lata est hæc lex.”—Vid. *Pref. Fast. Hellen.*

^t Thus too Franciscus Floridus, in his *Succisivis Lectionibus*, “ A comœdiâ fluxit satyra,” a remark which did not escape the notice of the learned Robortellus. He censures Floridus, because (says he) “ a satyrâ paullatim deventum est ad comœdiam.”

it certainly has no reference to the species of tragic composition called the *satyric drama*, and of which the only example extant is the *Cyclops* of Euripides; as its origin was prior to that of old comedy;—and as to the satyric chorus, from which it was ultimately derived,^u it preceded even tragedy.

“ Carmine qui tragico vilem certavit ob hircum
Mox etiam agrestes Satyros nudavit, et asper,
Incolumi gravitate, jocus tentavit:”—

With whatever object the author of the *Art of Poetry* brings forward the remarks; which follow the lines above quoted, on the regulation of the composition, and the propriety of the characters; whether alluding to the practice in the Greek satyrs, or in the Latin *Atellane fables*, these lines assuredly prove, that he thought that the regular satyric drama followed tra-

^u The plays of Thespis are generally supposed to have been of the satyric species, but (as Casaubon de *Satyric. remarks*) “ Inter fabulas tamen quas illi vetustas attribuit, nulla ponitur, quam jure contendas fuisse satyricam. Περθευς non alienum a fabulâ satyricâ argumentum promittere videri poterat, nisi illud obstaret, quod in superioribus observabamus, antiquos poetas Græcos in Penthei historiâ nullum locum satyris dedisse.”

Bentley (in the *Age of Tragedy*) accounts for this, by supposing, “ that there was nothing published by Thespis himself, but that these plays were the work of Heraclides, ‘ the counterfeit Thespis.’ ”

Concerning the satyric chorus, vid. Schneider de *Chor. Dithyramb. et Satyr.*

gedy.^v Indeed Ovid *Trist.* II. 409, shows that it was considered a species of the tragic drama.

“Est et in obscœnos deflexa tragœdia risus,
Multaque præteriti verba pudoris habet.”

There is another passage in the *Art of Poetry* connected with this subject :

“Successit vetus his comœdia,” &c. &c.

“Successit his,” (*Thespis* and *Æschylus*, says *Schlegel*,)—but I confess, that I do not think that the “his” alludes to the two tragic poets, but, as the scholiast (quoted by *Bentley* on the origin of comedy) explains it, “*Satyris et Tragœdiæ*.” It is needless however, to enlarge on this subject :—yet it may not be unuseful to caution the reader against con-

^v *Hurd*, in his notes on the passage quoted here, says, “It hath been shown, that the poet could not intend in these lines to fix the origin of the satyric drama.” This, at first sight, might appear to be inconsistent with the use that I have made of the passage, but a reference to his preceding note will show that it is not. The ingenious author merely says, that the poet does not assert that the same “*Carminē qui tragico, &c.*” soon afterwards, “*agrestes satyros nudavit*,”—for it is evident, that the regular satyric drama could not have existed before the time of *Æschylus*; but although he does not intend to assign the definite time of its origin, the words certainly show, (what is confirmed otherwise most fully,) that at whatever time it commenced, it was later than the origin of tragedy, and before that of comedy.

fusing the Greek and Roman satire: they were utterly distinct species of composition: indeed Casaubon, in his elaborate treatise *de Satyricâ et Satirâ*, has shown, that the satire of the Romans was not borrowed from the Greeks, but their own invention.

17. The age of middle comedy is from Ol. 101, to Ol. 111. Its principal writers were Eubulus, Araros, Anaxandrides, and Alexis, (said to have been the uncle of Menander.)

3. *New Comedy.*

18. New comedy^w may be said to have commenced at the time of the elevation of the power of Macedon by Philip and Alexander. Instead of severe sarcasm or pointed satire, its characteristics are the portraiture of life, and the development of character;—the audience is no longer amused by coarse jests or rude obscenities;—their place is better supplied by refined humor, drawn sometimes from the words,^x but generally from the characters. Public

^w The *Cocalus* of Aristophanes is said to have been the original source of this species of comedy.

^x Thus in the *Hecyra*, we have:

“Tum tu igitur nihil attulisti huc plus unâ sententiâ.”

And in the *Andriau*:

“Pater, non recte vinctus 'st. Haud ita jussi.”

Also in the *Adelphi*, III. 3, 74.

(Vid. Hurd on the *Provinces of the Drama*.)

characters are not introduced upon the stage to be scoffed at for the entertainment of the mob ;—nor is the mask of fictitious names any longer used, in the assassination of private character ;—but new comedy gives a representation of man, and man's vices.

19. The chorus takes no part in this species of the drama, and instead of the *παράβασις* which was its peculiarity in old comedy, we have the prologue in the new.

20. Its principal writers were Diphilus, Philipides, Philemon, Apollodorus, and Menander.

CHAPTER II.

ROMAN COMEDY.

21. Perhaps there cannot in any thing be a stronger confirmation of the words of Sallust regarding the Romans, “*Neque superbia obstat, quo minùs aliena instituta, si modò proba, imitentur,*” than in the drama. In this species of literary composition, the Romans displayed almost no power of invention ; in its origin, its progress, and its most improved state, they borrowed from other nations. In the *Histriones*, who came to Rome from Etruria,^y we find the commence-

^y Vid. Livy, lib. vii. cap. 2.

ment of their taste for pantomime: the *Fabulæ Atellanæ* (which were probably their most ancient spoken plays) were derived from the Osci, whilst in their tragedy and comedy we have nothing but an imitation of the Greek drama. However the origin of their taste for dramatic poetry was very similar to that of the Grecian. The Fescennine verses (vid. Hor. Epist. II. 1, 139.) spoken by the rustics at their festivals, gave rise to the *satyræ*, which were afterwards laid aside, when the genius of Livius first introduced the regular drama.

22. The theatres were built in a semicircular form: the part allotted to the audience was called *cavea*;—²the part nearest to the stage was for the senators, and other principal men in the city,³ and behind it were the fourteen benches assigned to the *equites* by the Roscian law.

² The theatre was peculiarly appropriated to dramatic entertainments. In the amphitheatre, the fights of gladiators, wild beasts, &c. &c. were exhibited. The amphitheatre was sometimes divided into two parts, so that on one side, there might be shows of gladiators, &c., and on the other, plays might be performed. From the prologue of the Hecyra it is probable, that it was first presented to the people in an amphitheatre.

³ This is sometimes called the *orchestra*, which derived its name from *ὀρχήσθαι* to dance, to which purpose it was applied in the Greek theatres.

“Æquales habitus illic, similemque videbis
Orchestra et populum.”

JUVEN. Sat. III. 177.

23. The most magnificent temporary theatre was that erected by M. Æmilius Scaurus, its size was prodigious, capable of containing 80,000 spectators, and its ornaments were most splendid. (Vid. Plin. XXXVI. 15.)

24. The first solid theatre built of stone was erected by Pompey.

25. The *scena* was either *versatilis* or *ductilis* : the former was turned by machines, presenting, as it was turned, different views to the spectators; the latter was drawn aside.

26. Before the performance commenced, the stage was concealed by *Aulæa*,^b (afterwards called *Siparium*), which, unlike the curtain of modern theatres, was let down instead of being drawn up.

27. The *pulpitum* was the place where the actors came forward to deliver their parts, and was the nearest part of the stage to the seats of the spectators.^c

^b "Quatuor aut plures aulæa premuntur in horas."

HOR. *Epist.* II. 1.

"Consumptis opibus vocem, Damasippe, locasti
Sipario."

JUVEN. *Sat.* VIII. 185.

^c "The stage consisted of a strip," (says Schlegel describing the Greek theatre,) "which stretched from one end of the building to the other, and of which the depth bore little proportion to the breadth. This was called the *λόγιον*, in Latin *pulpitum*. Behind the middle part, the scene went inwards in a quadrangular form with less depth however than breadth. The space here comprehended was called the *proscenium*."

28. On the stage (as Donatus informs us) there were two altars: that on the right hand sacred to Bacchus; the other to that God, in honor of whom the games were celebrating, at which the comedies were performed. Hence the expression in the Andrian, "Ex arâ hac sume verbenas."

29. The theatres were at first open at the top, (as in the Greek,) but there were sometimes coverings drawn over them. Lentulus Spinther is said to have been the first who introduced them. These screened the spectators from rain or the rays of the sun;—or they might shelter themselves in the porticos, which were formed in the wall, surrounding the *cavea*.^d

30. Vitruvius tells us, that through various parts of the theatre brazen vessels (*vasa ænea*) were disposed, so as to give power to the voice of the actor.

31. The *persona* or mask (from *personare*) likewise increased the power of the voice. Although it may be doubted, whether any players among the Greeks ever appeared without it, it is certain that Roscius frequently laid it aside. The opinion that the masks represented a different emotion on each side, appears to be utterly destitute of authority. (Vid. Schlegel. vol. i. p. 64.)

^d "Eam theatri partem *præcinctiones* videtur appellare Vitruvius: Plinius *parietem circumjectum*."

32. The *soccus* was peculiar to comedy, as the *cothurnus* to tragedy.*

33. The stage was generally strewed with flowers, as appears from several passages. Thus :

“ Recte necne crocum floresque perambulet Attæ
Fabula.”

HOR. *Epist. II.* 1, 79.

“ Pulpita solennes non oluere crocos.”

PROPERT. *lib. 4. Eleg. 1.*

34. There were four kinds of games, under the direction of the Curule Ædiles, at which the people were entertained with dramatic exhibitions.

1. Megalenses, in honor of Cybele. At these the Andrian, Eunuch, Heautontimorumenos, and Hecyra were acted.

2. Funebres, at the funeral of some distinguished man. The *Adelphi* was acted during such.

3. Plebeii, for the prosperity of the Roman people,—at which the *Phormio* was represented.

4. Apollinares, in honor of Apollo.

35. The general division of Roman plays is into

* The *cothurnus* was used likewise in the satyric drama.

Thus Horace. *Sat. I.* 5, 63,—

“ Pastorem saltaret uti Cyclopa, rogabat :

Nil illi larvâ, aut tragicis opus esse *cothurnis*.”

Togatae and Palliatae—a division by no means similar to that of the modern drama into tragedies and comedies, as the species of either were not necessarily only comedies or only tragedies. The division is derived from the difference of the characters and the dress; in the former they were Roman, in the latter Grecian. Diomedes has subdivided each into four classes:—I. Of the Togatae the species are, 1. *Prætextatae*, called from the *prætextâ*, as the characters were persons of high rank—generally either kings or generals; 2. *Tabernariae*, where the scene was laid in low life; 3. *Atellanae*, called from the town where they are said to have been invented; 4. *Planipedes*, from the actors wearing neither the *cothurnus* nor the *soccus*:—II. Of the Palliatae the species are, 1. *Tragedy*; 2. *Comedy*; 3. *Satyri*; 4. *Mimi*.^f

^f Togatae fabulae dicuntur, quæ scriptæ sunt secundum ritus, et habitus hominum togatorum, id est, Romanorum, (toga namque Romana est,) sicut Græcas fabulas ab habitu æque palliatis Varro ait nominari. Togatas, autem, cum sit generale nomen, specialiter tamen pro tabernariis, non modo communis error usurpat, sed et poetæ. Togatarum fabularum species tot fere sunt, quod et palliatarum. Nam prima species est togatarum, quæ prætextatæ dicuntur, in quibus imperatorum negotia agebantur, et publica, et reges Romani vel duces inducuntur, personarum et argumentorum sublimitate tragiœdiis similes. Prætextatæ autem dicuntur, quia fere regum vel magistratuum, qui prætextâ utuntur, in hujusmodi fabulis acta comprehenduntur. Secunda species togatarum, quæ tabernariæ dicuntur,

Thus those tragedies in which the characters were Roman, were called *prætextatæ*, as those which had Grecian, were called *tragedies* simply; and likewise as to comedies, the name *comedy* was peculiarly applied to those which had Grecian characters; but *tabernariæ* or *togatæ* (used in a limited sense) was the name of those which had Roman dresses and characters. It is easy to infer, that Terence's plays are *palliata comœdiæ*.

36. There are likewise other species of comedies (besides those already mentioned :) 1. Trabeata, called from the *trabea*; 2. *μικτὸς*,^s supposed to have been a tragicomœdia; 3. Rhintonica, called from the name of the inventor.

37. The arrangement of the plays into acts is certainly ancient;^h but it is most probable that the division into scenes is modern.

humilitate personarum, et argumentorum similitudine, comœdiis pares. Tertia species est fabularum Latinarum, quæ Atellanæ dictæ sunt, similes satyricis fabulis, Græcis. Quarta species est planipedis; Græce dicitur *μῖμος*.—DIOMEDES *de Com. and Trag. Diff.*—quoted by Hurd on 288, Art of Poetry.

^s This is most probably a corruption for *μῖμος*.

^h “ Neve minor, neu sit quinto productior actu Fabula.”

In the interval between the acts,¹ the people were entertained by the *tibicines*, as we learn from Plautus, *Pseudol.* :

“Tibicen vos interea delectaverit.”

38. It appears most probable, that the principal performer accompanied with gesticulations the music between the acts, and generally left the dialogue to the other actors to recite.^k On this supposition too we may explain the meaning of the words “egit Ambivius,” occurring in the ancient titles of some of the comedies of Terence.¹

39. The explanation of the *tibix* has caused a great diversity of opinion between commentators. It

¹ “Est igitur attente animadvertendum, ubi et quando scena vacua sit ab omnibus personis, ut in eâ Chorus vel Tibicen audiri possit : quod quum viderimus, ibi Actum esse finitum debemus agnoscere.”—DONAT. *Argum. Andr.*

^k Vid. *de Actu et Scenarum Ratione* in Zeun. Ter., Edit. Priestley, Lond. 1820.

“Solet idem Roscius dicere, se, quo plus ætatis accederet, eò tardiores tibicinis modos, et cantus remissiores esse facturum.”—CICER. *de Orat. lib. I. cap. 50.*

“Ille (*Roscius*) corporis motu tantum amorem sibi conciliarat a nobis omnibus.”—*Orat. pro Arch.*

¹ In some of the titles of the comedies, we have the names of two players to whom the word “egerunt” is applied. This too agrees with the words of Nannius, *Miscellan. lib. 5, 9* ; who, in dividing ancient comedy into three parts, Canticum, Chorus, and Diverbium, says : “Canticum, quod duabus tibiis, unâ personâ, et ad summum alterâ constabat.”

is a most perplexed question, and it may be justly doubted, whether they are sufficiently correctly understood. It appears, however, to be agreed on, that the *tibicen* played on two *tibiæ* at once;^m—it is likewise generally believed, that that stopped by the right hand was called *dextra*, the other, *sinistra*;ⁿ—that the *dextra* had a grave and deep sound, but that the *sinistra* was sharp-toned. Madame Dacier supposes that the selection of the species of *tibiæ* was not regulated by the character of the composition which they accompanied, but by the occasion on which the plays were represented. Having explained what is meant by *tibiæ dextræ et sinistræ*, it remains to consider *pares et impares*.^o The following notice is taken of them in the titles of the plays: 1. Andrian, “*Tibiis paribus, dextris et sinistris.*” 2. Eunuch, “*Tibiis duabus dextris.*” 3. Heautontimorumenos, “*Acta primum, tibiis imparibus, deinde duabus dextris.*” 4. Adelphi, “*Tibiis Sarranis.*” 5. Hecyra, “*Tibiis paribus.*”

^m “*Primus duas tibiæ uno spiritu animavit: primus lævis et dextris foraminibus, &c.*”—APUL. *Floridor. I.*

“*Si unus flatus inflat duas tibiæ, &c.*”—AUGUSTIN. *Tract XIX. in Joan.*

ⁿ This is the opinion of P. Victorius, (vid. Var. Lect. lib. 38, cap. 22,) but Manutius accounts for the names *dextra et sinistra* very differently. (Vid. lib. 3, de Quæst. per Epist. 4.)

^o “*Quæ autem pares aut impares tibiæ fuerint, inter eruditos non*

6. Phormio, "Tibiis imparibus." From these titles, at first sight it appears, that *duæ dextræ* were not *impares*. Let us then consider them as *pares*; and here a difficulty presents itself, arising from the difference of the titles of the Andrian and the Hecyra, for in the former we have the addition, *dextris et sinistris*. We must therefore conclude, either that *dextris et sinistris* is an unnecessary addition in the one case; or in the other, that the title is imperfect, and that the words *dextris et sinistris* are wanted to make it complete. The meaning of the expression *tibiis paribus, dextris et sinistris*, is then either that some parts of the play were accompanied by *tibiæ dextræ*, and others by *tibiæ sinistræ*;^p or that the play was at one representation accompanied by the former, at another by the latter. Thus *tibiæ pares* are either two *sinistræ* or two *dextræ*, and *tibiæ impares*, a right and a left-handed flute. But we likewise meet with

convenit. Alii existimant ab æquidistantibus, aut inæqualibus foraminibus vel intervallis dictas esse. Alii, inter quos Scaliger, pares tibia dictas volunt, cum duæ ejusdem magnitudinis et toni inflarentur: impares, cum unica tantum caneret."—BARTHOLIN. *de Tib. Veterum*, p. 88.

^p "Non solum autem moduli variati sunt, cum comœdia in scenam reduceretur, sed aliquando per singulas scenas, pro ejus loci conditione, tibiæ mutatae sunt."—BARTHOLIN. *de Tib. Veterum*, p. 219.

"tibiis Sarranis," (perhaps so called from *Sarra* the old name of Tyre,) and this too is uncertain in its signification. If these *tibiæ* are to be distinguished, by the manner in which they were played, from the *duæ dextræ*, and the *impares*, it is plain that they must mean *duæ sinistræ*. Thus the *tibiæ pares* were of two kinds, either *Lydiæ* or *Sarranæ*; the former otherwise called *dextræ*, the latter *sinistræ*, whilst the *impares* were called *Phrygiæ*.¹

40. There is a division of comedies from the character of their plot, into 1. *Motoriæ*, which required violent action and passionate declamation; 2. *Statariæ*, when there was not much exertion required from the actor; and 3. *Mixtæ*, which partook of the nature of both the preceding.

41. The ancients divided a comedy into four parts, *Prologus*, *Protasis*, *Epitasis*, and *Catastrophe*. The *Protasis* contains the opening of the plot at the commencement of the play. Thus in the *Protasis* of the *Andrian*, we have the account of the love of Pamphi-

¹ This account does not agree with the opinion of Servius. His words are, (on Virg. *Æneid.* ix. 618,) "*Tibiæ aut Sarranæ dicuntur, quæ sunt pares, et æquales habent cavernas, aut Phrygiæ, quæ impares sunt, et inæquales habent cavernas. Non sunt pari modulatione compositæ, ut cum ait Varro: tibia Phrygia dextra unum foramen habet, sinistra duo: quorum unum acutum sonum habet, alterum gravem.*"

lus for Glycerium—the plans of Simo in consequence of having discovered this, and the scheme of Davus advising Pamphilus to tell his father that he would marry.

In the *Epitasis*, we have the difficulties which arise as the plot proceeds. Thus, in the *Andrian*, we have the perplexity of the attendants of Glycerium, when they hear that Pamphilus has promised his father that he would marry—the confusion of Charinus at the prospect of losing Philumena—the despair of Pamphilus, when he finds that his father has in reality gained over Chremes,—and the plans of Davus to prevent the marriage. The *Catastrophe* contains the termination of the plot by extricating the characters from the difficulties with which they had been surrounded.

42. It at first appears surprising, that the comic writers so constantly introduced courtesans into the plots of their dramas, but this is well accounted for, from the Grecian manners, and the place which the stage was supposed to represent, viz. the street in which the characters were said to reside.

“The chief disadvantage” (as Schlegel justly remarks) “with which this construction of the stage was attended, was the circumscription of the female parts. The retired manner of living of the female sex in Greece, rendered the exclusion of unmarried

women, and young women in general unavoidable. No other females could appear but *aged mothers*, *servant-maids*, or *courtesans*.”^r

43. In the drama there are three unities ;—of time, place, and action.^s The unity of time requires (according to some) the plot to occupy no more time than the performance of it in the theatre. Others extend this to twelve hours, and others again to a whole day. The unity of place does not allow the plot to be carried on in a different place, from that in which it commenced. The unity of action is the combining throughout the plot of all the parts of the drama, in subserviency to one common object. This unity (*of action*) is not observed by Terence—indeed of the six plays, there is but one, the *Hecyra*, which appears to have been formed with attention to the Grecian models. *Menage* and the Abbè D’Aubignac have disputed the question, whether the unity of time be observed in the *Heautontimorumenos*. The Abbè endeavours to prove, that the plot does not extend

^r The appearance of Antiphila in the *Heautont*. is considered by some to be an exception to this rule.

^s For further information on this subject, I refer the reader to Schlegel’s 9th Lecture on Dramatic Art, and Literature, where he will find the subject most ably and correctly considered. Johnson’s remarks too in his preface to Shakespeare are not undeserving of attention.

beyond twelve hours. Menage (perhaps more justly) considers, that it must have occupied at least fifteen. It is evident, from a comparison of Act II. 3, 7, "Et vesperascit," and Act III. 1, 1, "Luciscit hoc jam," that a night elapses; and in order to determine the length of this night, we must know at what season of the year the action of the plot is supposed to have occurred. This may be conjectured from Act I. 1, 110. "Dionysia hic sunt,"^t and then the difficulty remains,—at what hour in the evening Chremes had the conversation with Menedemus, with which the play opens. In fact the question depends on these two things—the hour at which the action commences, and the interval between the 2nd and 3rd acts, during which Chremes entertained his friends, and Bacchis and Antiphila at supper. The poet himself appears to have been conscious, that it might be supposed, that he had violated the unity; for he takes care to inform the audience, that the characters reappear *very early* in the morning—at one time, by the words "Luciscit hoc jam," at another, by the expression of Syrus, "tam mane."^u

^t Vid. Art. 6. cap. 1. on Grecian Comedy.

^u Scaliger, and after him Madame Dacier, supposes, that part of this comedy was represented in the evening, and the other part on the following morning: but this appears to be very improbable. Patrick, on Act III.

44. The *Fabulæ Atellanæ*, which I have mentioned as being derived from the Osci, were originally composed in the Oscan language; but in the time of Sylla this was disused. (Vid. Hurd's Note on v. 221,

I, I. translates the note of that learned and ingenious lady. "The house" (says she) "opens at eight o'clock. The two first acts take up about two hours, and the interval between the parts may, perhaps, be six or seven. The third act begins as soon as it is daybreak.—Thus the three last acts, which could not take up above three hours in the representation, were ended before seven o'clock." From the words "the house (*le théâtre*) opens," it would appear, that Madame Dacier wished to prove, that the time of the *representation* did not occupy more than twelve hours. But what is the object of either proving or disproving this? Is she of the opinion of those who limit the time of the plot to the time occupied in the performance, and are we to suppose, that it is on this account she wishes to show, that the *representation* did not occupy more than twelve hours? or does she use these words, to prove, that the division of the time of representation was suited to the accommodation of the audience? Assuredly she would more effectually have supported her opinion concerning the representation of the play, if she had proved, that there was any probability or presumption for supposing, either that an audience would have remained in the theatre for the space of six or seven hours in the night, waiting for the second part of a comedy; or that, if they had gone home after the second act, (about 10 o'clock according to her,) they would have returned at daybreak, (about 4 o'clock,) that they might witness the representation of the three following acts. But (says Madame Dacier) "as these comedies were also *exhibited* among the Romans, on occasion of these solemn

Art of Poetry.) In the scenes of these plays, there was no systematic connexion, as in the regular drama, but they appear to have been originally but extempore effusions. Two of the principal characters were

festivals, Terence seems to have had an equal pretence (*with Menander, from whom the play is copied*) for following this division." Is she serious in bringing this forward as an extenuation of the division in the performance of the play? Could she have supposed, that the audience would be reconciled to remaining in the theatre for six hours, in expectation of the conclusion of a play; or, if they had gone home to sleep at 10 o'clock, (which is, if possible, so far a less ridiculous supposition than the other,) that they would have been pleased to get up at four, *for this reason*—because it was a time of festivity, whilst the Dionysia were being celebrated at Athens, and the Megalensia at Rome? If this be the meaning of her words, she must have had a most singular idea of Roman and Grecian festivities; and I doubt if she could persuade any one in modern times to believe, that either the remaining for such a time, or the getting up at such an hour, constituted any part of the diversion of a festival.

But still, it may be said, that during that interval the audience amused themselves with various entertainments. These must have been either private, (at their own houses, or those of their friends,) or public. If it be said that they were private, the question then is,—is it probable that the audience, which left their places that they might look at pugilists and rope-dancers (*Prol. Hecyr.*) whilst a comedy was performing, and the actors on the stage, reciting their parts—is it probable,—that such an audience would inconvenience themselves with such hours, as 10 for the commencement, and 4 for the conclusion, of their domestic entertainments, for the sole purpose of seeing the remainder of a comedy performed at so unusual an hour, for the sake of a useless conformity with the time

called Maccus and Pappus, (probably of Oscan derivation,) who amused the audience with jesting and buffoonery. Whilst regular pieces were acted by professed players, the Roman youth performed in these, and another species of farce called *Exodium*. They were not subject to the same laws as the public actors, but had the rights of citizens, and were likewise allowed to serve in the army.^v

Scaliger is of opinion, that the *exodia* were performed after the tragedies, in which he agrees with the scholiast on Juvenal, Sat. III. 175.

“*Exodiarius apud veteres in fine ludorum intrabat, quod ridiculus foret, ut quicquid lacrymarum atque tristitiæ coegissent ex tragicis affectibus, hujus spectaculi risus detergeret.*”

The principal writers in the *Fabulæ Atellanæ* were Quintus Novius, Lucius Pomponius, Mummius, and Sylla.

45. The Romans had likewise an entertainment called *Mimus*; of this there were two species—one, in which there was both speaking and acting—the other, resembling our pantomines. The latter is said

of the plot? Or if it be said that they were public entertainments, to which the audience retired from the theatre, I ask, what were they, and on what classical authority it is asserted, that there were such entertainments?

^v Vid. Livy, lib. VII. cap. 2.

to have been the invention of Augustus. The most distinguished composers of the former were Laberius,^w (a Roman knight,) and Syrus. In the latter, Pylades and Bathyllus were celebrated for their gesticulations.

46. The earliest writer in the Roman legitimate drama, was Livius Andronicus, who produced his first play after the conclusion of the first Punic war—about fifty-two years after the death of Menander, and about 240. B. C. He (as was the custom)^x first performed in his own pieces, but afterwards he introduced a boy to relieve him in the recitation, whilst he confined himself principally to the gesticulations. It has not been ascertained whether his first drama was a tragedy or a comedy, but the names of his pieces render it probable that he wrote both.

47. To Livius succeeded, after a few years, Cneus Nævius. He wrote both tragedies and comedies, but was considered a better comic than tragic poet. The style of his compositions resembles that of old comedy.^y

^w “ Et Laberī mimos, ut pulchra poemata mirer.”

HOR. Sat. I. 10, 6.

^x “ Idem scilicet, id quod omnes tum erant, suorum carminum actor.”

—LIV. lib. VII. cap. 2.

^y He attacked with great severity the elder Scipio and the Metelli.

48. Plautus was the son of a freedman—he was born at Sarsina, a town of Umbria, about 525. A. U. C. His comedies were long admired by the Romans, and the purity of his language was considered such, that it has been said, “Musas, si Latine loqui vellent, Plautino sermone locuturas.” The judgment of Horace regarding Plautus, as expressed in the lines from the Art of Poetry,

“At vestri proavi Plautinos et numeros et
Laudavere sales, nimium patienter utrumque
Ne dicam stulte, mirati,”^z

has caused many literary disputes; in which some have taken up the pen to defend the character of Plautus,—others to confirm the judgment of the poet.^a

Through the influence of the latter he was thrown into prison for his intemperate raillery, but he was afterwards released. He died at Utica.—CICERO, *Brutus*, cap. 15.

^z There is another passage too, alluding to Plautus :

“Aspice, Plautus
Quo pacto partes tutetur amantis ephebi ;
Ut patris attenti, lenonis ut insidiosi.”

EPIST. *August.* 170.

Some have considered this to be a commendation of Plautus, but the context hardly warrants such an opinion. (Vid. Heins. ad Horat. de Plauto et Terentio iudicium.)

^a Camerar. *Dissert. de Comœd. Plauti*; Flor. Sabinus *adversus Calum-*

There can be little doubt however of this, that Plautus far excelled Terence in low humour and wit; and perhaps he was as much superior to him in this respect, as he was inferior in the just delineation of his characters, and the delicacy of his sentiments.

There is a coarseness of expression in Plautus, that is no where to be found in Terence. In the witticisms of the one, we see the man whom the neglect of his countrymen forced to labor for his support at the mill; (Aul. Gell. *Noct. Att.* lib. III. cap. 3.) whilst in the delicate humour of the other, we recognise the companion of Scipio and Lælius. In Plautus a refined taste may find much to erase—the humorous would desire some additions to Terence; in the former, we find more originality—in the latter, better taste.^b

49. Cæcilius (Statius) was a native of Milan. He composed several comedies, of which we have but some of the names. He has been praised for the

niatores Plauti; and Fioretti's Answer to Heinsius, in the *Apologia pro Plauto opposita sævo judicio Horatiano, et Heinsiano*. See Also Erasmus, lib. 28. *Epist.* 20.

^b I refer the reader who wishes to obtain more information on the character of the plays of Plautus, than it was compatible with my design to lay before him, to Dunlop's Roman Literature—a book replete with useful matter, and just criticism.

management of his plots, as we find in the well known words, "In argumentis Cæcilius palmam poscit, in Ethesi Terentius," but he has been censured for the impurity of his diction.^c He was the contemporary of Ennius and Terence.

50. About the same time too, Afranius produced his comedies. He is said to have written principally in the species called *Togatæ*. Like Terence, he was an imitator of Menander, but his plots have been blamed for their obscenity.^d

51. Terence^e was a native of Carthage. When a youth, he was sold as a slave to a senator, Terentius Lucanus, but was afterwards manumitted when his master discovered his talents. It is said that it was from him the poet derived his name. A confusion of names has led some to say, that he followed the chariot of Scipio, in his triumph after the destruction of Carthage. (*Pub. Terent. Vit. de dictis D. F. Petrarchæ*.) It is evident however, both from the name (given by Livy, lib. xxx.) of the person,

^c "Cæcilium et Pacuvium male locutos videmus." CICERO, *Brut.* 74.

^d Quintil. lib. x. cap. 1.

^e Contemporary with Terence was Luscus Lavinius, to whom we find so many allusions in the prologues. Turpilius Trabea and Attilius were two comic poets about the same time, of whom we know little more than their names.

who followed Scipio's chariot, and from the age of Terence, that it could not have been the poet; for the name of the person mentioned by Livy is *Quintus Terentius Culco*—(moreover he was of prætorian rank, and a senator)—and Fenestella asserts, that the poet died “inter finem secundi belli Punici, et initium tertii.” His familiarity with Scipio and Lælius has caused the opinion, that he was assisted by them in the composition of his comedies—an opinion which he notices in the prologue to the *Adelphi*, without any bold contradiction of its truth. This, however, may be ascribed to his thinking, that it would not be unacceptable to his patrons, that they should have a share in the merit of having composed the comedies.

We have a confirmation of the opinion before-mentioned, in a story concerning Lælius. It is said, that when solicited by his wife to leave some business with which he was engaged, he begged that she would not interrupt him.—At length coming to her, he said, that he had never written anything which could surpass that with which he had been occupied; and on being asked what it was, he quoted the lines from the *Heautontimor*. beginning,

“Satis pol proterve me Syri promissa huc induxerunt.”

But if we believe Lælius, and suppose that this was

the happiest of his compositions, *his* additions to the comedies cannot detract much from the character of their author; for undoubtedly the passage, which he cited, is far from being one of the finest in them. The manner in which Terence died is uncertain. It is supposed that he perished at sea, when returning from Greece, (159 B. C.) Porcius (quoted by Suetonius, *de Vitâ Pub. Terentii*) and others think, that he died at Stymphalus, a town in Arcadia. The common account that he translated 108 of Menander's comedies has been doubted, and with justice, as his age renders it very improbable; for the last time that he was at Rome, he was at but his 34th year. But when it is said that 108 of his translations of Menander perished with himself, the account is rendered more improbable; for if we add to that number, the four which we have extant, we must attribute to him 112 translations—more than the greatest number of comedies ascribed to Menander.^f The peculiar excellence of Terence is his admirable delineation of characters, and faithful copying of nature. There is moreover a chastity of expression, and delicacy of sentiment in his plays, which we cannot find in the dramas of Aristophanes or Plautus. His introduction

^f Vid. Suidas in Menand.

of moral sentiments is just and appropriate, for they appear to have been drawn forth by the natural feelings of the person who utters them, and not by the ostentatious morality of the poet.^g Unlike the *purpureus pannus* mentioned by Horace, they are interwoven in the very texture of the play, and the poet seems to introduce them more because they are appropriate to his characters, than because they are calculated to excite the applause of his audience. In the conception and expression of narrations, Terence yields to none. He not merely selects the most forcible and striking circumstances,^h but he expresses them with unaffected grace, and dignified simplicity;—indeed in the range of the ancient classical authors, perhaps there could not be found any description surpassing the beautiful narration with which the Andrian opens.ⁱ The catastrophes of his plots are more pleasing than surprising—his characters more

^g Such an introduction of moral reflections is most abundantly exemplified in Rollin's *Ancient History*.

^h “Ἐξ ἀνάγκης γένοιντ’ ἀν’ ἡμῖν ὑψους αἶτιον, τὸ τῶν ἐμφερομένων ἐκλέγειν αἰετὰ καὶ καυιώτατα.”—LONGIN. *de Sublim.* p. 80. *Weiske's Edit.*

ⁱ The reader who wishes to compare examples of highly finished narrations, is referred to Demosth. *de Coronâ*, p. 108. (Stock's edit.) Æschyl. *Agamem.* 290. (Schutz edit.) Livy, lib. 1. cap. 29. Tacitus, *Annal.* lib. iv. cap. 62. and Cicero, *pro Mil.* cap. x.

natural[†] than highly coloured—and his humour more refined than abundant. Cæsar, in his well known verses, has censured the poet for his deficiency in comic humour.

“ Lenibus atque utinam scriptis adjuncta foret vis

Comica, ut æquato virtus polleret honore

Cum Græcis, neque in hâc despectus parte jaceres !

Unum hoc maceror, et doleo tibi deesse, Terenti.”

But if by the *comica vis*, we are to understand the humour of such witticisms and puns as we have in Plautus, and Cicero de Oratore lib. 2., we have but little reason to regret the want of it.

† The compliance of Micio, however, at the end of the *Adelphi*, when Demea and Æschinus are asking him to marry, is certainly not natural. It appears to me to be a most unfortunate blemish in a comedy otherwise happily executed, and in which the characters are admirably supported. The sudden change in Demea's character has been objected to, as a violation of the precept of Horace :

“ servetur ad inum

Qualis ab incepto processerit, et sibi constet,”

but without just reason. It is not a change of his own character, but the assumption of another character, and through the masterly skill of the poet, the mask which he wears to represent Micio, is too easily seen through to conceal the features of Demea. Schmieder. *Terenz. Halle*, 1794, considered the conclusion of this play so absurd, and inconsistent, that he supposes, that the last scenes were represented as a kind of *exodium*, and were not a continuation of the legitimate comedy.

"Vincere Cæcilius gravitate, Terentius arte," is the judgment pronounced on the poet by Horace. It is difficult to understand the exact meaning of the word "arte."—Hurd's interpretation of it appears to be the most correct. He refers it to *the artificial contexture of the plot*; "which" (says he) "Terence appears to have practised most assiduously of all the Latin comedians: at least, as may be concluded from what remains of them. Plautus has very frequently single plots, which he was enabled to support by what was natural to him, a force of buffoon pleasantry. Terence, whose genius lay another way, or whose taste was abhorrent from such ribaldry, had recourse to the other expedient of double plots."

Of the six comedies of Terence, now extant, four were copied from Menander,—two from Apollodorus. The *Andrian* has been considered as the first in merit.^k Hurd, however, prefers the *Hecyra*; which (it must be acknowledged) appears to have been formed

^k There is a story told concerning the poet, when he first read this play to Cæcilius. At his introduction, Cæcilius was reclining at supper, and as the poet was meanly dressed, a seat was placed for him near the couch; but when Cæcilius heard the opening of the play, he was so pleased, that he invited the author to a couch to partake of the entertainment, and listened with delight to the continuation of the comedy.—SÆTON. *de Vit. Terent.*

with more strict observance of the Greek drama, than the others. (Vid. Note on Hor. Epist. 2, 1, 62.)

There have been some modern imitations of Terence, by both English and French dramatists. The *Andrian* has been imitated in Steele's *Conscious Lovers*, and the *Andrienne* by Baron; the Eunuch has given rise to the *Eunuque* by Fontaine; *La Talanta* by Aretine; and *Bellamira* by Sir Charles Sedley. We can trace the origin of the *Ecole des Peres* by Baron, and the *Squire of Alsatia* by Shadwell, to the *Adelphi*; and the plot of *Les Fourberies de Scapin* is derived from the Phormio.

ORDER OF THE COMEDIES IN THEIR REPRESENTATION.

1. *Andrian*, in the consulship of M. Marcellus, and Cn. Sulpicius, 588, A. U. C.

2. *Hecyra*, in the consulship of Cn. Octavius, and T. Manlius, 589, A. U. C.

3. *Heautontimorumenos*, in the consulship of M. Juvencius, and M. Sempronius, 591, A. U. C.

4. *Phormio*, in the consulship of M. Valerius, and C. Fannius, 593, A. U. C.

5. *Eunuch*, in the same consulship, and year.

6. *Adelphi*, in the consulship of Lucius Anicius and M. Cornelius, 594, A. U. C.

F. S.

FINIS.

ERRATA.

- Page 14. For *non* read *non* |
17. For *siccine* read *sicine*.
18. For *d||ico* read *d||co*.
18. For *præs|tabilius* read *præ|stabilius*.
31. For *externus* read *eatenus*.
43. For "Aε read "Aε, also for δμα, ᾰμα.













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